

Music CONNECTION

THE NATIONAL MUSIC TRADE PUBLICATION



Two of the more obvious reasons why Motown reported an increase in record sales last year: punk-funkster Rick James (left) and Lionel "Truly" Richie.

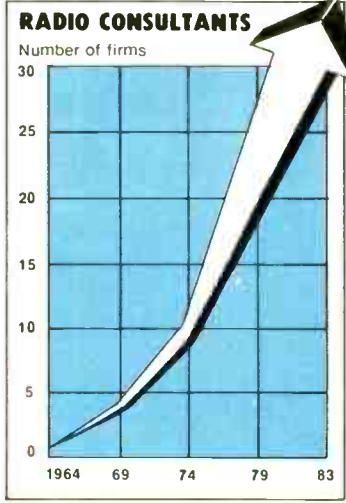
Radio Consultants Split On New Music Format

BY JEFF SILBERMAN
One of the more eagerly awaited seminars at *Billboard's* Radio Programming Convention, held at Pasadena's Huntington Sheraton Hotel Jan. 20-22, was the consultants panel. Despite the absence of new wave *wunderkind*

Rick Carroll, the most influential (and conservative) consultants in the country faced an audience in an atmosphere of mistrust and scorn. The panel spent much of the time debunking the myth of consultants as radio godfathers who offer their clients playlists they can't refuse. They clarified their role in a station's operations as more of a flexible, open-minded member of a team in pursuit of optimum ratings.

However, private conversations with three of the most powerful AOR consultants revealed a scenario only hinted at during the seminar. Most evident was the fact that consultants are *not* united in their perception of the current radio environment. Some are planning radical changes in their musical formats to extinguish what they consider to be a stale radio climate, while others stress only the need to be flexible and evolve with the times. There is also a heightened realization of the fallibility in many tools used in market strategy, from the overemphasis of certain research techniques to the ineffectiveness of low rotation airplay to break new records and incite audience interest.

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The rise in the number of radio consultants has been dramatic, especially during the 1970's when AOR formats became successful.

Motown's Jay Lasker Still Optimistic About Industry

BY DAVID KELLER
Rumors of the record industry's imminent death have been greatly exaggerated according to Jay Lasker, president of Motown Records.

Lasker is not worried about the video revolution and doesn't see it as much of a threat to the industry. "People are saying that the videodisc is going to set the record industry on its ear. They are going to put all of these acts on video, and then you'll be able to see them sing. Well, who the hell wants to see the same group sing on a video clip more than once?" he asks.

Motown's no-nonsense president acknowledges that video has made the slices of the entertainment pie smaller, but he will not concede defeat to the brave new

world of video. Despite much hoopla and initial dire warnings, the sales blitz of music video cartridges has yet to materialize.

Lasker has the same opinion
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New Union President Unveils Programs To Promote Local Musicians

Bob Manners Takes Charge In New Era

BY SALLY KLEIN
"You know, I feel ten feet tall. It's been a long, happy road here as a union officer since my days as bassist with the Harry James Orchestra. Now, I'm leading this professional association of the greatest musicians in the world." So said Bob Manners, the newly-elected president of Los Angeles Musicians Union Local 47, in the

opening of his inaugural speech. Manners, who held the post of union treasurer for some 20 years, was voted to the office of president by a 200-vote margin on December 6, 1982. However, the election results were contested, so the decisions were not made official until January 7, when the board met and ruled in favor of Manners.

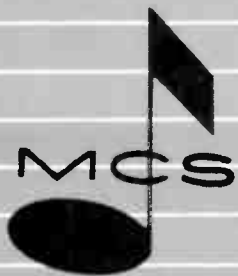
The new president ran on a platform of P.R. and salesmanship for the union—convincing clubowners to hire union musicians was his primary goal. *MC* interviewed Manners to discuss his goals and approaches to the problems within the union and how he planned to better working conditions for local musicians.

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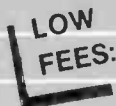


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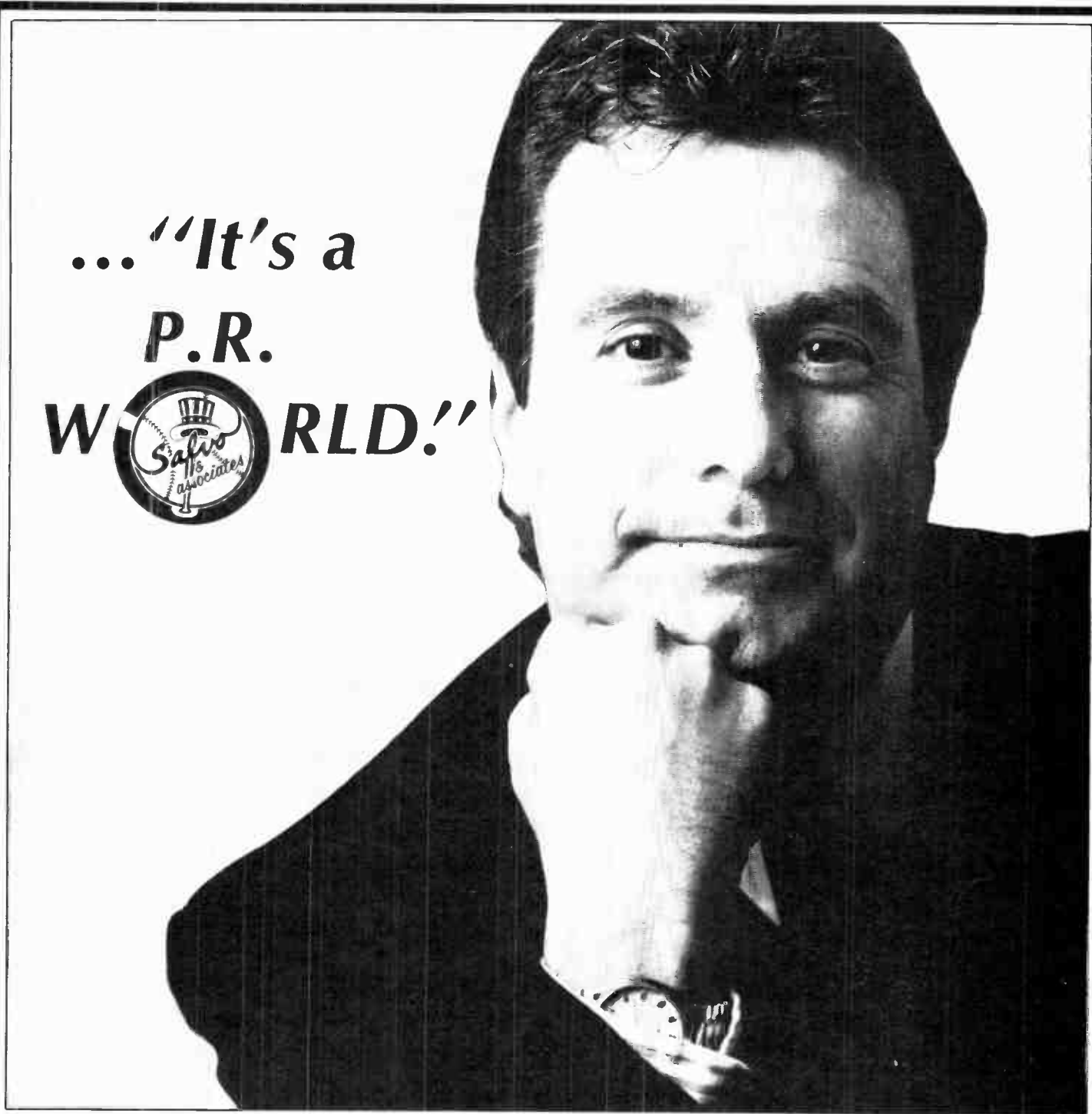
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Feedback

The following letter from B. Douglas Sawtelle, president of A.F.M. Local 7, is in response to our series of articles on the Los Angeles Musicians Union Local 47 (Vol. VI, No. 24)



MUSICIANS' ASSOCIATION

Local No. 7—American Federation of Musicians

No issue could be taken with most of the contents of your December 8th, 1982 issue (Vol. VI, No. 24) regarding the election in Musicians' Union Local 47; however, some facts need to be disclosed.

I can speak with some authority on the musician union subject, due to the fact that I have been totally involved on both sides of the fence (what a shame that a fence exists at all) far in excess of an average career span. I spent more than twenty years living well and barely existing, trying to create while not being exploited, being treated fairly and lied to—all the ingredients that seem to make up today's music scene were tied into my career as a bass player beginning in 1937.

My love of this industry eventually led me to interest myself in the administration areas of the American Federation of Musicians. I worked for nine years as a business representative on the streets of Orange County; then I became president of Local 7 four years ago. I was recently elected to another two-year term. The foregoing is not to give a pedigree; it is to show the statements that follow are based on years of experiences apart from any personal judgements.

First, let's talk about organization—just plain old joining together, not only for the strength in numbers, but more importantly so that we can have a say in how we live and how we make a living. Call it what you wish: guild, association, club, or union.

Never in the history of commercial music has there been less organization of performing musicians than now. Countless strong "back bone" sidemen have relinquished their own identities in favor of lesser talents, who, through manipulation and greed, have left those people burned out, broke and forgotten, many times dead. Why? Lack of caring, and for sure, lack of organization. Simply no place to turn to. Certainly no numbers to back them up, and to say, "no more freebies, Mr. Club Owner or Manager. No more platoon auditions when you're not even on the club premises. No more total destruction of our dignities by having to pass the hat for gasoline home, never mind stopping at Taco Bell, but "man, did we do a good showcase!" Do we remember that the place was jam packed—bartenders every four feet behind the bar, both hands flying, waitresses standing in line who can't catch up on the orders—and we pass the hat, bow and scrape, and kiss ass for the opportunity to pursue

the fantasy that God will be there with the recording deal and the front money.

Let's not forget the sleazy parking lot deals with many managers, bookers and buyers. It may come as a surprise to many that these managers and bookers are well-paid for furnishing free bands. It's not hard to figure out why so many bands are starving while their so-called representatives are looking good, driving nice cars, and obviously living on the top shelf. If the bands aren't supporting these folks, just who the hell is?

More than a hundred years ago, the need to protect the player and entertainer was pursued by a few extremely brave and committed people who definitely risked everything to get justice and decent treatment for themselves and their brother players. Hence, the American Federation of Musicians was born. Are the players of today really serious enough about their craft to protect it? Currently, not much of that kind of thinking seems to surface.

It's only fair at this point to recognize a very important fact. There are hundreds of decent, straight-forward and credible club operators who are good business people, who will be around a long time, and surely deserve every dime they make. Likewise, there are many honest and hard working agents and managers. Conversely, I have witnessed some very serious rip-offs of those people by musicians—not showing up, being late and thinking it's cool, spending three-quarters of the first set tuning up, bringing police problems on the club, hanging it on the boss for more money just as show time starts and the lights come on, etc. Obviously, these practices must stop or we can start looking for discos and video discs and a possible spread of pretty dancers with upholstered loin cloths taking our jobs.

The buyers would help themselves and the business in general if they themselves would organize, appoint the proper committees, and negotiate with the union. Then we could hope to look for stabilization, and more room for creative abilities, but more importantly, the fly-by-night hot shots and vampires would be squeezed out because then they might have to work for a living like everyone else.

The exploiters (showcases, etc.) like it as is. The players' present or future working conditions are of no importance to them. You see, the body users and flesh peddlers have no real reason to care about the players except for the money. The other side of the coin is every real musician will always be true to his/her calling. No matter what he or she may be forced to do to survive, the player's inborn instincts will never leave him, and he will always search for some way to vent those gut-rending and sometimes highly-emotional feelings, even when he knows in front that there's a damn good chance he'll be carrying another bruise and disappointment. To say, "well, that's show biz" is a preposterous cop-out.

I've seen first-hand many strong and qualified leaders in the ranks of the club musicians. Why not help channel some of those strengths into a positive area and really look for a way to improve the situation?

The A.F. of M. has the machinery. It can

be used *collectively* to put an abrupt stop to the inequities we all know about, but it takes work, dedication, and most of all, fair dealing; giving a fair deal and having every right to expect a fair deal. That goes for bands around town who are screwing over other bands—that only helps hasten the failure of everyone. It cannot continue!

I personally know every union officer and staff member in Local 47. I do know further from long experience that those people, to a person, really care about all musicians, union and non-union, because they are musicians themselves. Most of them have been through all the changes every musician suffers, so they are not strangers to the problems. Their big problem is lack of contact and grievances that should be instigated by the musician himself. How the hell can the union help when some of the people who are being trampled on brush it all off by saying, "It's great to suffer, man. Gives you soul!"

I took no public position as to who should be elected to what job in Local 47. I only know that in order to make any organization work, it must have the total support of the members. After all, the members *are* the organization. No union can do anything *for* a member, but they can do a hell of a lot *with* the member.

I beseech every musician who may have struggled through this letter to go to an A.F. of M. local. Member and non-member, look at and read the rules. Get acquainted with the people. Ask questions. Make suggestions. Run for office, work on committees, etc. Talk with the big dollar performers, but most of all, we should try to remember that change is constant, and inevitable. It simply has to be guided. Make no mistake about it, the so-called bottom line players can be the rudder. The organizational tools have been with the A.F. of M. for a century and more. Why not use those tools? Change them as need be and try to get some human values back into this business of music.

It's still true that even a trip to Mars must begin with the first step. Did you know that the entertainment industry is the third largest industry in California? Are the musicians getting their fair piece of this very fat pie? Organization is the only device that can assure a proper division of that wealth. It cannot be done by frightened and lonely voices.

Very truly yours,

B. Douglas Sawtelle
President, Local 7, A.F.M.

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Radio consultants have been programming what you hear for well over a decade. In this issue, three of the top consultants tell you out how they plan to revitalize radio in the 1980s. Also, Motown president Jay Lasker and Bob Manners, the newly-elected president of Local 47, are featured.

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THE NEXT ISSUE OF MUSIC CONNECTION is a special supplement focusing on rehearsal studios, those soundproofed chambers where bands spend the better part of their days turning ideas into music. A directory and a map have been compiled showing where and what the local rehearsal studios have to offer, as well as features on how major bands run their rehearsals and how a solo act can effectively organize a session using paid musicians.

The second edition of *MC's California Band Listings* will also be included, plus an interview with Toto, who have been nominated for *eight* Grammy Awards, plus all our usual reviews, listings, and free classifieds. Look for Toto on the cover of the next issue of *MC*, on sale Feb. 17 at your local newsstand.

Local Notes

LEVI DEXTER has formed a rockabilly band, in addition to his duties with the Tribe. The new ensemble is humbly monikered Levi, and will debut at the Lingerie Feb. 19.

GREAT WHITE will release a five-song LP on Aegean Records pressed on Quiex II audiophile vinyl.

DAVID PROVOST, bassist for the Textones, has joined Wednesday Week, who will hit the local club circuit soon.

PISTOLMANIA? The ever-irrepressible Malcolm McLaren may stage a production along the lines of "Beatlemania" based on the life and times of the Sex Pistols. A reunion of the original band was rumored, but PiL offices denied that Johnny Rotten/Lydon would participate.

BILL WYMAN is still a Rolling Stone, contrary to reports that he would leave the band in 1983. He is considering working with demento-rocker Ian Dury on songs for his third solo LP.

GABRIEL STOKES of El Chicano, Lolly Vegas of Redbone, J.J. Light from the Sir Douglas Quintet, Fred Allen of Future, Jay York, and Scooby Sorkin paid tribute to Indian athlete Jim Thorpe last month when the Olympic Committee returned his gold medals from the 1912 games to his estate.

TODD RUNDGREN is producing a single for Lords of the New Church at his Woodstock studios.

RICHARD ROSING, grand prize winner in the Songwriter Expo '82, will appear at McCabe's February 6.

GRACE SLICK will be the mistress of ceremonies when Frank Zappa conducts a classical chamber ensemble in San Francisco next month. The pieces performed will be those of Edgard Varese, one of Zappa's many heroes.

THE CONSERVATIVES has finished their debut album, "Bos D Plean." The disc will be released February 7.

X is back in the studio with Ray Manzarek to record a single for European release in conjunction with a spring tour. "The Hungry Wolf" may be used as the theme to a new NBC pilot called "Nightmare."

THE PENETRATORS from San Diego will release their new LP, "Sweet Kiss From Mommy," early this month.

FELONY, who have been rocking the airwaves with "The Fanatic," will make their first live appearance in two years at the Palace Feb. 11th.

WOMEN IN MUSIC will hold their "Heart of the Industry" concert on February 14 at the Bonaventure Hotel. Funds raised will be used for the "Gift of Music" program for hospitalized children. Call P.J. Johnson at (213) 762-9485 for details.

HAIRCUT 100 vocalist Nick Heyward has left the group. Percussionist Mark Fox will handle the microphone duties for the band. A second album should be released soon, followed by a tour.

KEZY-AM in Anaheim has changed from Top 40 to an all-news format.

PETER FRAMPTON has left A&M Records, for whom he sold over 13 million copies of "Frampton Comes Alive."

VANNILA FUDGE'S upcoming reunion album will feature the U.S.C. Marching Band on one cut. The band's last rock recording, Fleetwood Mac's "Tusk," topped the charts in 1979.



DAVE ALVIN of the Blasters (left) does it up at the Slash Christmas party last month with Rank and File's Chip Kinman.

TEENA MARIE has been prohibited from recording for any label other than Motown after a superior court judge ruled that her new contract with CBS was signed before her Motown pact had expired. An album on CBS had been slated for an April release date.

BOB MONACO and Jim Riordan, authors of "The Platinum Rainbow," will do a free seminar at Long Beach City College Feb. 5

FORMER MEMBERS of the Monkees have been doing everything from directing a stage version of "Bugsy Malone" (Mickey Dolenz) to trying to sell a book about the craziness of their former lifestyles (Davy Jones). The response to both projects has been at best underwhelming.

PHIL COLLINS plans to play drums for Robert Plant's first solo tour this summer. Bassist Paul Martinez and guitarist Robbie Blunt will also join the ex-Led Zep singer for the US jaunt. Plant will begin recording his second solo LP in March.

WESTERN UNION proudly displays their MC "Pick of the Players 1982" award at a recent gig at the Crazy Horse in Santa Ana. The country quintet was chosen as L.A.'s best by their peers.



photo by Cindy Rae Payne

PATTI DAVIS, daughter of President Reagan and co-author of the Eagles' "I Wish You Peace," has been signed to Runaway Records in England. Filmmaker Blake Edwards was instrumental in her getting signed to the label.

OXO has signed with Geffen Records in what appears to be a signing spree by the local label. How nice.

DAVID BOWIE is recording his next album with Chic's Nile Rodgers at the boards.

CARLOS SANTANA is doing a solo album with help from Booker T. Jones and the Fabulous Thunderbirds.

U-2 will release their third album on Island this month. The LP (entitled "War") was produced by Steve Lillywhite in Dublin, with members of Kid Creole and the Coconuts helping out with vocals.

BO DIDDLEY will make his film debut as a pawnbroker in "Trading Places," a new comedy starring Dan Aykroyd and Eddie Murphy.

SURBURBAN LAWNS will have an EP out on IRS soon.

KISS has been selling out their 10th anniversary tour thanks to protests from religious groups. One complaint was worth an additional 3000 tickets in Quebec City.

GRAM PARSONS was nominated for a Grammy this year for "Love Hurts," a duet he recorded with Emmylou Harris in 1973. She is currently in the studio producing new artist Delia Bell, with help from Chet Atkins

THE WINNERS of the 1982 American Song Festival were announced last month at the Hyatt in Hollywood. Lisa Dal Bello and Tim Thorney took the grand prize in the professional division, while Craig Wensel and Richard Baker won the amateur division. MC's own K.A. Parker [center seated in picture] also was presented with an award from hosts Barry Mann and Cynthia Weil. MC extends its congratulations to all the 1982 winners.

BOHEMIA, a hot Chicago outfit, is relocating to L.A. this month, to coincide with the release of a three-song EP on Reality Records.

CAPRICORN RECORDS, the label that invented Southern rock in the 1970s, will release their first album in over three years, following bankruptcy proceedings. The artist is Rick Christian, who gets compared to John Cougar a lot.

DOLLY PARTON cancelled two concerts in Owensboro, Ky. after receiving death threats the afternoon before. Two similar threats had been made earlier on the tour.

RICK WAKEMAN has forsaken his career in film scoring to host "Gastank," a talk show on Britain's new independent Channel Four TV station.

JOURNEY held a press conference last month in honor of their imminent CBS album "Frontiers." The band was presented with two awards at the affair: one from the L.A. County Board of Supervisors for raising \$30,000 for the Martell Foundation's "Fight Against Leukemia," and the second from Governor Deukmejian's office in recognition of Journey's \$60,000 contribution to San Francisco's "Save the Cable Car" drive.

MICHAEL JACKSON'S new LP "Thriller" will be the last new 8-track tape released by CBS Records.

LOOK FOR Rick James' new line of "designer action wear for men and women" under the "Superfreak" label.

WHILE ELEKTRA staffers in L.A. pack their bags, Warner Brothers' Nashville division has merged with Elektra. All country artists now on Elektra will release future product on the Warners' label. One source says Elektra staffers will be retained and WB employees are being laid off. Jimmy Bowen will head the new Nashville operations.



photo by Stu Simone

photo by Glenn Gross

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UNION PREXY MOVES FORWARD

Continued from cover

MUSIC CONNECTION:
M You say P.R. and salesmanship are going to get the gigs and sell the local musicians?

MANNERS: That's one of the criteria. I'll probably start with the video programs. What I have in mind is to have our union purchase a good video taping system, and install a new sound system in our auditorium. We'll invite any groups or players who are organized and available to prepare their best material for a showcase. These acts have to be ready for live work. We plan to bring these groups in—whether they're singles, duos, trios, quartets or big bands playing jazz or rock or whatever—and film a 10–15 minute video of them. We'll make it as professional as possible with our facilities. The only time there would be a cost involved would be if they wanted a copy of the video. They would provide the actual tape, and we cover all the production.

We're going to build a library and categorize everybody. I plan to invite every booking agent in town to our offices. We'll dress up the auditorium with tables and give them a little buffet, then they can watch hours of video. We'll ask them to go out and help us sell these groups. That's step

number one, to see if we can get a reaction and some results from booking agents.

If they're not doing the job for us, we'll invite the club owners themselves. We want them to know that no matter what type of group they're looking for, we have a video library and they can come to our offices to see everybody in a category for as long as they want.

MC: So you'll have a special screening room?

MANNERS: Yes. I also plan to have to have a compatible video deck for my office, so I can sell a group. And I would hope that our business reps do the same thing.

MC: What if the agents or clubowners say these groups look terrific, but they can't afford to hire them? You said in our last interview (Vol. VI, No. 24) that you'd be willing to scale down some of the minimums and let clubowners try it for a little while.

MANNERS: Exactly. If a clubowner who's never booked music comes in and says union musicians are too expensive, we compare other clubs in his vicinity and then make some kind of deal with him. Let's say that we'd like them to do this on a trial basis for a four-week period. We'll reduce our scales for the first 2 weeks. The next two weeks, we want them to pay our scale. If it works

for him, we'll expect him to keep it going at union scale. I think if an owner is making a profit—even though he has an additional expense—he's going to keep using union musicians.

MC: How will you be able to tell if he's doing well? Will you monitor that?

MANNERS: Our business reps should be able to tell. When they know we've got a pilot program going with a certain club, they should be there. Maybe a couple of times a week they will stop by and see how things are going. They will talk with the owner and do whatever the union can to help him.

MC: How many business reps are there for this local?

MANNERS: At the moment, Vince di Barri is the vice president and chief business rep. You have to count him as one. And there are five others.

MC: Are there enough business reps to give that kind of individual attention to various clubs and make sure the musicians are getting a fair shake?

MANNERS: I think we can cover the majority of them.

MC: Will this be done on an informal basis, or will you make this a formal thing for new clubs booking musical entertainment?

MANNERS: It has to be on an informal individual basis. If a big

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RADIO CONSULTANTS FACE THE NEW MUSIC FOR SUCCESS IN '83

Continued from cover

"There are those who think our goal is to destroy the music industry," Lee Abrams, spokesperson and partner of the Burkhardt/Abrams/Michaels/Douglas and Associates, said at the seminar. "It's like I get so much pleasure when a label folds or a record stiffs. I've been getting that for years; give me a break! The original idea of consultancy was to bring progressive rock into the households of millions. We did a great job of making AOR economically feasible in the 70's. Granted, there are some problems now, because AOR is so tight, but diving into new music in 1979 would have been a mistake. It's just a matter of keeping in synch with the times."

"A consultant is called in because there are problems at the station," Jeff Pollack, of Jeff Pollack Communications, said. "We don't commandeer a station; we're hired by the general manager for a fee, and we do what we offer. In other forms of business, consultants have been used successfully. Radio is finally catching up. A lot of people kid us about our high salaries, but I think we earn it. Look at a major market: if you increase a station's share by one point, their potential added revenue is about a million dollars. When you're playing for big stakes, you got to make sure you're going to win."

A consultant does many things to earn that money; it all depends on the station needs. "It can be an active or passive role," Paul Christy, of Christy, Rose, and Associates explained. "Some clients just ask my opinion of various things and leave complete control of the station in the hands

'The challenge of the future is to cater to different generations of rock listeners. It wasn't always like that.'

of the program director. At the other end of the rainbow, I've been given complete control, in charge of hiring a new program director, changing formats, and even changing call letters."

There has been a growing use of research by the consultants, which comes in many forms. Besides the obvious phone request surveys, there is also face-to-face polling as well as call-out research, where selected listeners react to a few seconds of a song played over the phone. Private discussions with various consultants found a growing mistrust over the use of such research.

"The original function of research was as a vehicle to balance emotion," Abrams stated. "Everything would start from the gut—instinct—and research would be a tool to see if you were full of shit or not. Over the past few years, we forgot about emotion, and that really created problems."

On the other hand, Jeff Pollack defended the use of call-out research as a means of surveying the passive audience. "We're interested in both active and passive listeners," he said. "But we've been interested only in ac-

tive listeners for many years. We certainly want to know what people buying records feel, but we also want to reach the others as well. The problem with just basing your music selection on record sales is that most people never go to a record store and buy a record, nor do they pay to see a concert or call to request songs. Eighty percent

who aren't turning them on will be out of business."

Pollack acknowledges call-out research's drawbacks in terms of accurately gauging new music and in its over use. "It's difficult to get a reading of brand-new music until you've played it for a while," he noted. "But we don't totally program by research. We don't automatically play any song that tests well on the phone. For us, a distinction is, 'does it fit where we want to be in the market?' This is where logic, common sense, and programming experience helps. We have to make decisions regarding what the station sounds like and how it's positioned in the market. If James Taylor's 'Fire and Rain' tests well with men age



Pictured from left to right are: moderator Steve Smith of Album Network, consultants Lee Abrams, Jeff Pollack, John Sebastian, and Paul Christy at the Billboard Radio Programming Convention last month in Pasadena.

never do that, and that's the passive audience we need to reach."

"The active or passive listener is nothing more than a buzzword from 1975," Abrams countered. "Those passive listeners could be active in any second. A 20 year-old passive listener worries me; he's not getting enough stimulation. In 1964, the passive listeners became active because of the Beatles. It'll happen again. If it doesn't, those

25-34, but your station is more interested in current, contemporary music, you shouldn't play it."

On the other side of the coin, Lee Abrams is totally disenchanted with call-out research. "I don't believe you can call people on the phone, play them a few seconds of a new song, and expect any kind of response," he claimed. "We've found out that after seven seconds of a song, people don't like it be-



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cause it sounds unfamiliar, or they respond positively if it sounds like something they like. That has created all these new records that test well on the phone, but the real reason for that is because it sounds like Styx or Foreigner. All those records sound the same. The Police never tested well: that's why some stations—not ours—didn't play them until their third album. Instead, they played REO clones that never went anywhere."

John Sebastian, currently president of Sebastian, Casey and Associates, concluded that reliance on such research has made most consultants almost alike. "Things have come to a point right now where we're all getting more and more similar. In the past, the main difference between us and the rest was our belief and support of call-out research. Now, all consultants basically deal with some form of research more strongly than before."

Other staples of the radio industry have unintentionally harmed the business. Abrams described the tipsheets as "sometimes the blind leading the blind. People are promoting the records for all the wrong reasons, be it favors, politics, or what have you. The records are reported to the tipsheets, then others think, 'hey, these guys have added this record, so should I.' Everyone plays these records, but they

'There are those who think our goal is to destroy the music industry. It's like I get so much pleasure when a label folds or a record stiffs. Give me a break!'

never sell because nobody in the audience really cared for it in the first place."

Another problem is low rotation airplay. "More records have gotten lost that way," he claimed. "I had to convince people to play the Police's 'Walking on the Moon' and 'Message In A Bottle.'" So they'd play it in low rotation, which is about once a night, from midnight to 6 a.m. Three weeks later, they'd come back to me and say the record stiffer. No kidding! We're going to abolish low rotation; if you're going to play a song, play it! We may be wrong 30% of the time, but as long as we're batting .700, we'll be all right."

He also forecasted fundamental changes in musical format. "Our impression of the last AOR sweep was that we better get out of the 1979 AOR style and evolve significantly, or else we're in big trouble," he declared at the seminar. "Look at *Billboard's* top 10—there's Men at Work, Stray Cats, the Clash, Flock of Seagulls, and Joe Jackson. These are records that, a year ago, we didn't take very seriously. The real scary thing is that top 40 beat us on most of those records."

"It's almost to the point of panic," he stated later on. "After the last rating book, that was it. We felt this for a long time. But stations kept getting dominant ratings, so why change? Now that everybody uniformly went down, they're more eager to accept change."

This comes down to the question of whether radio should reflect the audience's tastes or influence them. "At this time, we have been more of a mirror," Sebastian said. "All of us are guilty of becoming more involved with reflecting tastes, of letting the audience educate us. It has worked well, and always will to some degree. We are going through a period where we'll have to be more inventive and give the audience more of a chance to get into the current music. Radio has to be geared toward that end,

though we can't dictate to the audience and give them the opportunity to make all the choices. You'll never win that way, and we all have to win. A lot of things are evolving in AOR and radio in general; there will be massive changes in the next year or two."

For Abrams, the biggest change will be in playlists. After meeting with long-time clients in Orlando, Florida, Abrams pledged to "go back to how it was in 1972, when we'd play the Allmans, Led Zeppelin and the Who, who were reasonably new at the time. Every now and then, we'd play a Kinks or Yardbirds oldie. Through the '70s, we became progressively more oldies-oriented. Now we're going back to 80% currents, with an oldie every now and then. The texture of the whole industry has changed so much; there's so much legitimate new stuff that's unquestionably happening that we have to de-emphasize oldies."

"I don't think we should play 'Money' anymore. I've talked to hard core Pink Floyd fans, and they complain that all they hear is 'Money' and 'Another Brick in the Wall.' We're going to be different, and play more obscure oldies."

One of Abrams new clients will be KMET-FM in Los Angeles. "We're going to try to

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MID-LINE ALBUMS & NEW ARTISTS KEEP MOTOWN PROFITS HIGH

Continued from cover

about the competition from video games. "In early 1981, when video games first came on the scene, everyone said that they were going to kill the record business," Lasker asserts. "What do they mean? Sure, there is a video game market, but it is going to find its own place. How often does a person want to be tied up with a video game? There is a place for this in the broad spectrum of home entertainment, but it's not going to be a substitute for recordings." Lasker goes on to point out that many tasks around the home which require some degree of concentration can be done while listening to recorded music. Such an arrangement is impossible with the various video products.

Lasker's opinions are based on his many years of hard work in the industry. He started out with Decca in the late 1940s, and after being promoted to branch manager, he helped invent rock and roll with Bill Haley and the Comets' "Rock Around The Clock." He went on to work for Kapp Records as national sales manager and later became a co-founder of Reprise Records. In 1964, he formed his own company, Dunhill Records, where he remained until shortly after Dunhill was purchased by ABC in 1966. He was named president of ABC Records in 1970, and in 1975, he formed a joint venture with Ariola/Germany, creating Ariola/America records (Arista). He remained as president of Arista until 1980 when he joined Motown.

In a sense, Lasker's optimism and strategy for Motown fall into the "best defense is a good offense" school of thought. "Those

of us in the record business who want to remain here have to make exciting records," he continues. Toward this end, Motown is promoting newer groups and solo acts such as the Dazz Band, Bobby Nunn, Gene Van Buren, and Rick James, as well as letting established artists like Lionel Richie and Stevie Wonder have

'The best defense is a good offense. Those of us in the record business who want to stay here have to make exciting records.'

creative freedom to ensure their music does not go stale. This strategy seems to be paying off; Lasker points out that record sales for 1982 slightly exceeded those for 1981.

The executive is also proud of Motown's status as an independent record company, which he defines as a company that is self-financed and uses independent distributors. Independent distributors have continually supplied fresh blood to the industry, he notes, and are frequently the only way in which a smaller company or new band can get exposure.

When the conversation turns to the question of the sales slump in the recording industry, Motown's president points out some problems with this generalization. According to Lasker, it is difficult to measure the extent of the slump. He maintains that much of the talk of slumps can be traced to exaggerations by the media and and to

disgruntled corporate executives.

For example, the record division of a large entertainment conglomerate is charged with increasing sales by 15%. When sales figures do not meet this prediction and fall by 10%, the figure given to the press is a 25% sales drop, rather than the actual 10%.

Another corporate sleight of hand he mentions occurs when record executives blame the public for not buying records when record company profits are reported. This is done when execs do not tell the public or company shareholders about the vast sums spent on promotion and high salaries for artists that do not prove profitable.

Motown has weathered the current state of the economy and the industry (even Lasker admits

that things are tighter) by marketing its own mid-line of LPs. When Lasker heard of the high prices (\$35 and up) that collectors were paying for many albums long deleted from Motown's catalog, he decided that there must be a market for a medium-priced reissue series. His hunch proved correct, and today, Motown's \$5.98 mid-line records are an important part of the company's profits. Rather than repackage the albums, original covers were retained. Top sellers in the series include: Grover Washington, the Jackson Five, the Four Tops, the Supremes, and Smokey Robinson and the Miracles. The company went into the mid-line game in a big way, having first produced and widely distributed a full color catalogue which listed every Motown album and hit single. The gamble and promotion paid off, even though there was at first considerable doubt if the black market, which traditionally does not buy "old" albums, would accept this concept, and whether white record



Motown president Jay Lasker

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Charlene (above) and the Dazz Band (right), two of Motown's new stars.

'People are saying the videodisc will set the industry on its ear, but who wants to see the same group sing the same song on a video clip more than once?'



collectors would take up the slack. While all of the demographical data is not yet compiled, the line has proven to be a success.

Nevertheless, Lasker points out that no company can afford to rest on their past credits, and he continues to keep an open ear for the "new sound." However, the executive acknowledges that hindsight is the only sure way to know a definite hit. "There's no way I can tell you what kind of sound I am looking for," he blunt-

ly states. "I'd rather listen to something and say, 'Boy, I like that,' or 'Boy, that's different. I don't know if it will sell but let's take a shot at that.'"

Lasker also has good words for local bands and the small companies which record and market them. This is the only way new life comes into the industry, he maintains, since the record divisions of large entertainment conglomerates generally do not take chances with anything new.

Motown's future will continue to grow. Because of the cut-backs at Chrysalis Records,

Lasker hints that Motown may go into the pop market. Nothing definite has been established, but he believes that there is now a large gap for independently-distributed records in the pop field.

Another bright spot for the future, according to Lasker, is the compact disc. This is a six inch record which uses digital laser technology to produce state-of-the-art sound. Noting that technological advances such as the advent of the 45 and the long playing record have always helped the recording industry, he suggests that the compact disc will be another big plus for the industry. This optimistic prediction is not based on the novelty of the invention. Lasker insists that the compact disc will become an important fixture of the market because of its convenience and its superior sound quality.

In a business where huge conglomerates seem to be gobbling up independent labels like pigs at the trough, Motown may become an anomaly. Lasker is genuinely proud of this independence. Having worked both sides of the fence, he seems to like it just fine out from under the corporation's wing. "The huge conglomerates look at the record business as only a part of their overall business," he says. "At Motown, music is our only business." []

Book Review Supplement



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UNION

Continued from page 9

corporation came in and built a fabulous hotel where they're going to have dining and dancing. I don't think they're going to be too concerned about cost. It's the guy that opens a little place in the neighborhood and feels he ought to have music in there. That's the person I think we have to analyze and make a deal with.

MC: How are these small club owners going to know that the rate might be negotiable?

MANNERS: We have a service from the City of L.A. It tells us of every new license that's issued, whether it's for a night club or a restaurant. They find out the union has a program because we go out and visit them. They may be in the middle of construction, but we try to get to them before they open to sell our musicians.

MC: Define a union club as opposed to a non-union club.

MANNERS: There are no contracts between the union and the club owner as such. If we have a four piece group and we're going to sell it to a club, we negotiate with the purchaser of music there and ultimately sign one of our contract forms. It says the musicians are a union group, the owner is hiring union people, and it's a union house. Therefore, a club can be "union" and "non-union" at its discretion. A union player however should not play for money at a club with no contract. It just fumbles our whole system. By signing a union contract, a clubowner has just as much protection as our member does, even in the courts.

MC: What are you going to do for the young local musicians who are struggling with the decision to join or not join the union, or those who have joined and are not getting any work?

MANNERS: We have a serious unemployment problem. There aren't enough clubs that are thriving to employ them. With the program we're going to start,

we can help that situation. The union will be offering musicians things they've never had before. I intend to publicize them. We'd like everybody who joins the union to have their picture in our newspaper. We'll list their names, addresses, phone numbers, instruments, and maybe a bio to give them a little push. I intend to increase the hours of Barry Squire. He's the fellow who takes phone calls from people who are looking for sidemen, looking for groups, or needing information. He needs to be more available to more people. I don't know what more we

the members about Local 47 activities? How will you get more musicians to attend the meetings and become involved with the direction of the union?

MANNERS: When a meeting is called, there is always an agenda. This lets the members know what will be discussed—a resolution, a bylaw change, or to preview a contract—there's always new business on the agenda. The member who's not in recording when there's a recording resolution being presented would say, 'why should I go to that meeting? I'm not interested in that.' If

attract the younger musicians? **MANNERS:** I'm sure of that. If they see things happening to these people, I think they're going to want to join the crowd. Those are my hopes.

MC: Do you have any kind of membership drive planned?

MANNERS: There hasn't been one for some time. I think you can equate a membership drive to the good things we're going to do. Word of mouth will get out and they'll say, 'Hey, I think we had better get involved.'

MC: Any final thoughts?

MANNERS: I've set a lot of goals



Above, Bob Manners, the new president of the Los Angeles Musicians Union Local 47 (seventh from left), is sworn into office earlier this month at the union's Hollywood offices.

can do to help.

MC: In our earlier interview (Vol VI, No. 24), you told us: "I want to give all musicians a full voice and more effective involvement in the contract negotiations. Right now, not enough musicians in their own contract negotiations. We send out over 4000 letters to the membership about an upcoming meeting, and only 100 or so actually show up." How do you plan to increase communications with

there is a meeting focusing on nightclubs and nightclub scales, he should be interested and he should attend. Because this is their union, not my union. I'm only a member, just like they are. I would think that they would want to take part. They all own a piece of that rock. I think if they see some programs happening and effort being extended, I think it may turn them around.

MC: And you think this will also

for myself and for the members. I hope all our programs are successful and work well for our members. We musicians don't have a very good reputation. Many players have trouble getting insurance and credit. We need to change that attitude. We have people who are comparable to surgeons in terms of skills. They don't get the respect they deserve. I hope we can turn that around. I want recognition for our people.



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RADIO

Continued from page 11

maintain the station's character they've established over the years," he said. "We're just going to upgrade it to reach its highest potential. Ninety-nine percent of the AOR stations need more current material on their playlists."

Sebastian is even more secretive about his changes. Starting June 1st, he will be dissolving his own firm for a new format. While former partner Steve Casey will continue to work the present client roster, Sebastian will start from scratch, selling his new proposal to prospective stations. "It would've been easier, and wiser from a business standpoint to hold onto the existing company and use the new format as an offshoot. To me, that would've been a cop-out. My philosophy is to put all my energies into this new venture."

"I hate to be so mysterious," he said before the seminar, "but if I told you what it was and waited until June 1st, and someone else thought it was a successful idea, they'd do it first."

The Abrams move to KMET and Sebastian's new venture mean a heightened competitive atmosphere for Jeff Pollack, "I take every new challenge seriously," he said. "I don't like to underestimate any of our new competitors. I have a lot of respect for Lee Abrams, but as of now, we

'In 1964, passive listeners became active because of the Beatles. If that doesn't happen again, those who aren't turning them on will be out of business.'

feel real good about KLOS' position and its sound. As for John Sebastian, I don't know his situation. I wish him the best of luck; he's a good programmer. We'll just have to wait and see."

Pollack feels that no radical move in regards to format is necessary for his clients; the ability to be open-minded and evolve with the times can override potential trouble. "I work together with the program directors on all facets of the station, from format and research to promotion. But each PD has a lot of autonomy in choosing the music for his own market. They know their markets

better than I do, so they should have the final say as to picking music."

"We believe in full-service radio," he continued. "We need good radio personalities, excellent promotions, and community involvement, be it blood drives or anti-drunk driving campaigns. There are many things you can do to create loyalty among an au-

In terms of programming music, we evolve constantly rather than wait until we get our ass kicked in the market.'

dience; it's not just a music ballgame. A lot of stations that are jukeboxes have major problems. There has to be other reasons or incentives to listen to a radio station. In terms of programming music, we evolve constantly rather than wait to get our ass kicked in the market before we change. I personally like to listen to stations that make me laugh; I encourage our clients to do very funny things. Consultants need not make a station sterile and boring. We can be creative. People need entertaining radio, and we have to make it fun to listen to us."

There are those who firmly believe that the catalyst for the trend towards more new music was the success of Rick Carroll's KROQ-FM format. His competitors were complimentary of his style, but had definite reservations. "KROQ has garnered a lot of interest now; the station sounds good," Pollack stated, "but they are looking for a younger audience than we are. We need a more broad-based, 18-34 age group to focus on."

"Carroll is his own entity," Abrams stated, "but from my observations, most of the KROQ listeners never listen to an AOR station; they're more into top 40. We don't start playing a song simply because it's new. Certain types of new music we won't play; others we'll lean on. Some of the techno stuff is perfect; the teen dance/pop might not be right."

"The industry has a tendency to overreact," Pollack added. "There's a lot of hulabaloo over new music, and there ought to be. The kids are always into anything new, so it's important to keep your ears to the ground. But playing a song just because it's modern rock doesn't make sense.

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FRADKIN/ALKES: WRITING HITS FOR LOCAL BANDS

by Jeff Silberman

Chris Fradkin and Joey Alkes certainly can't be accused of resting on their laurels. They've already achieved considerable success as power-pop songwriters; they co-wrote "A Million Miles Away" and "Zero Hour" with the Plimsouls, "Talk to Me" for Phil Seymour, and tunes for Tuxedo Junction, local rockers Dangerface, LeRoy Jones from the Lifters, and Billie Jo Brunor.

A prosperous, albeit low profile future seems likely, but that doesn't seem to be enough. Fradkin has just assembled a backup band, and they've embarked on the local club circuit armed with numerous Alkes-Fradkin compositions. While a set of strong pop material is a great start, they both realize that it's not enough. It takes a lot more than good songs to become a successful performing act.

The two first met in Denver seven years ago. They played in a jazz band for a while, but eventually tired of the Colorado club circuit, and moved to L.A. in early 1978. Months later, they met Peter Case through a classified ad. "It just started as a friendship," Fradkin recalls. "We didn't intentionally plan on collaborating." They did help Case in getting his own group together, and discussed the band's direction and the rock and roll format for radio.

By the end of the summer, Case inaugurated the Plimsouls, then as a trio. "They sounded pretty much the same, but without all the power," Alkes says. "They did have integrity and a sort of magic to them. We got more excited about writing with them in mind. It pushed us out of what we were used to

writing, which was a straight Motown R&B formula. Peter also gave us a chance to open up lyrically."

The results speak for themselves: "Zero Hour," the title cut to the first Plimsoul EP, did well enough to land them a deal with Planet. After that relationship soured, the Case-Alkes-Fradkin single, "A Million Miles Away," garnered considerable airplay, especially considering it was an independent release, and that certainly helped the band land its current deal with Geffen Records.

The duo has also written for other artists who usually compose their own songs, as well as those who depend on outside material. Alkes claims, "we hear the songs and think of the artist who could do them."

Often the artist rearranges the the songs, puts them in a different key, or reinterprets the lyrics. As long as the verse isn't butchered, such changes are encouraged. They took a similar attitude when recruiting the band. "Our demos are simple four-tracks and a rhythm machine," Fradkin states. "When we looked for players, we'd ask them to give us something, change the song, or give us a new perspective."

The artists who use Alkes-Fradkin material are more original than most. "It's different being a writer," Alkes says. "If you're writing for Olivia Newton-John, you can write traditional ideas. But an act needs its own sound. The biggest failing among local acts is that they try to sound like someone else. What makes an act successful is not always the degree of competency, but originality in style and presence."

They have no desire to be considered esoteric songwriter/artists.

"We think of the mass audience," Alkes notes. "In a sense, we try to aim for the Midwest. The kids there are still drinking beer, driving vans, have long hair and wear cut-offs."

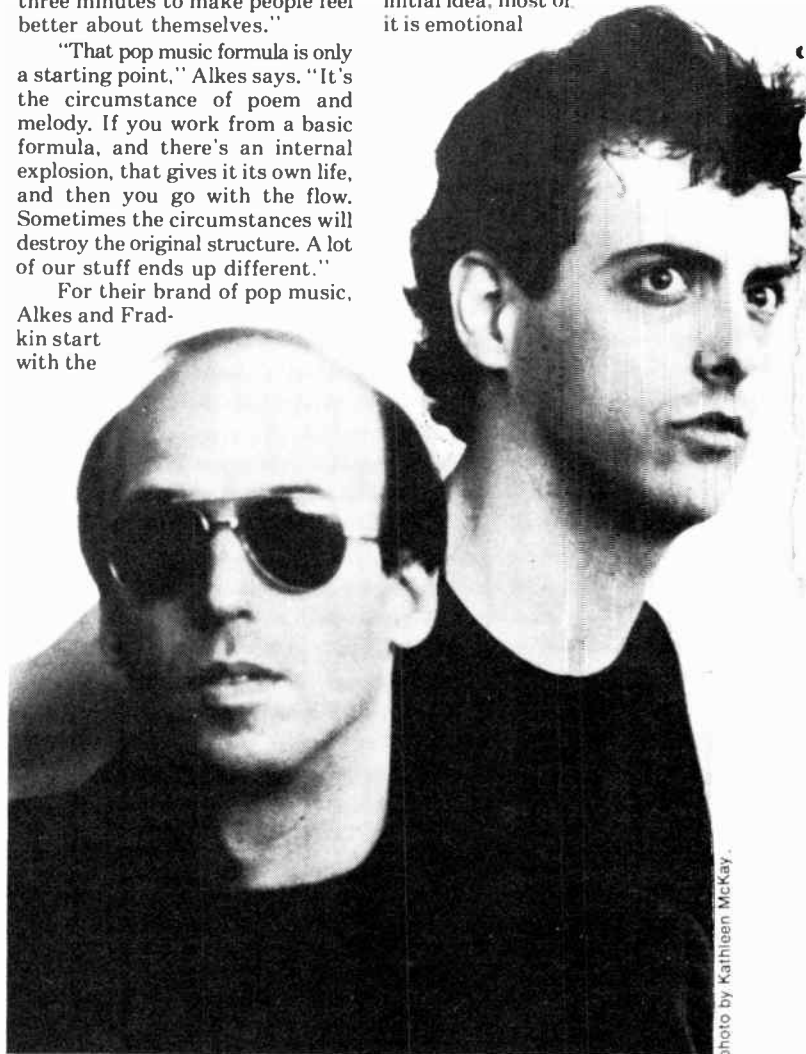
"Everything we do is single-oriented," Fradkin adds, "as far as working on a three-inch car radio speaker. The Japanese have had the haiku—17 syllable poems—for ages. No one gets bored of that; it's a beautiful art form. I see American pop radio in the same way: you get three minutes to make people feel better about themselves."

"That pop music formula is only a starting point," Alkes says. "It's the circumstance of poem and melody. If you work from a basic formula, and there's an internal explosion, that gives it its own life, and then you go with the flow. Sometimes the circumstances will destroy the original structure. A lot of our stuff ends up different."

For their brand of pop music, Alkes and Fradkin start with the

lyrical message. "The bulk of our writing sessions isn't spent with instruments, banging out chord changes," Fradkin states. "We don't jam at all. Ninety percent of the time is spent talking out the idea, like a paragraph synopsis. What is it going to say lyrically that's special or unique?"

"You can always find a decent melody or change, but it isn't always easy to find something to say," Alkes notes, "when you get your initial idea, most of it is emotional



Joey Alkes (left) and Chris Fradkin: "We're more aggressive selling our material than if we were staff songwriters who've settled into a publishing house."

photo by Kathleen McKay

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response. Then you go back and become objective—"What am I missing? Am I being dishonest or just emotional." At times, I can get up and write five straight lines of verse, but it might take me the rest of the day or even the week to finish the thought, to really know what I've got. After we put it on tape, we have to get away from it. Two days later, we'll know if a verse is nonsense and means nothing."

The duo has an unusual litmus test for new compositions. "On our best songs, you can tune in from the beginning, and in 30 seconds, understand the complete emotion," Fradkin says. "Or tune in halfway through and understand in 15 seconds. You don't have to follow from beginning to end to relate to it."

A more traditional method is playing demos for friends, publishers and anyone who'll lend an ear. "They always pick the hits," Alkes claims. "You play them 10 tunes, and they'll pick out the same three."

Several publishing houses have offered them staff positions, which they've turned down. "Publishers are good holding tanks," Alkes says. "Most writers go to publishing houses more for income and security than to get records made."

"We're more aggressive selling our material than if we were staff writers who've settled down in a publishing house for six years," Fradkin adds. "writers are the

best salesmen for their songs."

Publishers aren't the only ones interested in their talent. "Over the past three months, people have been approaching us, saying they're interested in the voices on the demo," Fradkin says. "They want to see us as players."

Fradkin has since decided to front a group, while Alkes remains behind the scenes co-writing the material and concentrating on the business end. They auditioned 225 musicians over a three-week period before settling on their current lineup of Chris Fradkin (guitar, vocals), Albert Garcia (guitar), Larry Garcia (bass), and Phil Handy (drums).

The new ensemble made its local debut with Rank and File at the Music Machine. Not surprisingly, their set was an uneventful, tentative affair. The songs were indeed good, but they were performed more by rote than by emotion. Fradkin seemed stiff on stage, and never appeared to get comfortable. The band, though fairly tight technically, was anything but cohesive visually.

"Obviously, there's a lot that needs work," Alkes concluded as the group finished their set. "But you got to jump in sometime." Regardless of the considerable success they've had as songwriters, creating a good stage presence will take time. □

'The texture of the industry has changed; there's so much legitimate new music that's unquestionably happening that we have to cut down on oldies.'

RADIO

Cont. from page 15

Play good modern rock, not just anything. Selectivity is of critical importance."

There are differing opinions over whether stations should try to please everyone or aim for a certain demographic, since the tastes of the teens lean towards modern rock, while the audiences over 24 prefer older artists.

"The challenge for the future is catering to many different generations of rock listeners. It didn't use to be like that," Pollack noted. "You try to bridge the gap as best you can. You can't satisfy everyone; no matter what you play, peo-

ple will call up and complain. If you don't get those complaints, you're not successful enough."

"We've found that people don't really want a little taste of everything," Abrams countered. "They want the new songs a lot. A high rotation of current stuff is critical." Despite the problems created by consultancy, Pollack and Abrams both believe consultants are a fact of life and that it can rejuvenate the radio climate. "Consultants are here to stay," Pollack concluded. "As competitive as things are, the general managers have tight restrictions and bottom line requirements—do whatever it takes to win. It would be nice to do whatever you want on radio, but with the competition, you can't do that anymore. Consultants have generally been good for the business. When they're not good for the business, they haven't been flexible to change."

"It's been good for the overall economy of the industry," Abrams claimed, "in that it helped keep a lot of stations' lights on. It has also limited a lot of creativity from the market. It has gotten really computerized and technical. We've got to bring back the excitement to radio, and once we balance emotion with computers, it will be more exciting again." □

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Studio Splices

by Jeff Janning

FIDDLERS RECORDING, Hollywood, Ca.: Schuzzle Gulch Productions and All The Sound You Can Ink are in with the Street Band, tracking vocals and percussion overdubs for a double album. Ira Leslie engineered and co-produced the session with Dale Warren, Vicki Gray, and percussionist Ananis Chambers. Alice Cooper bassist Eric Scott is producing an album for the 6 O'Clock News, with Ashley Brigdale at the board. Ashley is also producing and engineering a solo LP by Nigel Benjamin, former lead vocalist for Mott.

ELDORADO RECORDING STUDIOS, Hollywood, Ca.: Former Motels guitarist Tim McGovern and engineer co-produced Burning Sensations' debut disc for Capitol. The Fibonacci are in cutting a single with Bangles/45 Grave producer Craig Leon.

THE AUTOMATT, San Francisco, Ca.: Producer David Foster is working on overdubs for the next Tubes album on Capitol. Dennis Kirk is at the board. Ron Nagle and Scott Mathews are in producing Starship guitarist Paul Kantner's solo excursion with engineer Wayne Lewis. Engineer/producer David Kahne is tracking Red Rockers for 415 Records.

SALTY DOG, Van Nuys, Ca.: Wilton Fedler of the Crusaders is in producing his solo album for MCA. He is also assisting fellow Crusader Joe Sample mix his solo album for the same label. Galen Sengoles is engineering both projects, as well as an LP for Partners, produced by Phil & Phil Productions from Belgium. Ex-Doobie Brother Patrick Henderson is working with the West Los Angeles Choir on a gospel album with producer Laythn Armor and engineer Jim Hodson.



Vocalist Taborah Johnson

PRIME TRACK RECORDING, North Hollywood, Ca.: Vocalist Taborah Johnson (who has sung backup for Rick James since 1981) is co-producing a single with Deniz "Broadway" Miller. Danny Tarsha engineered the track, which is scheduled for European release.

SOUND CITY, Van Nuys, Ca.: Bill Drescher is handling production and engineering chores for Rick Hancey, with Rick Polakow assisting. Quarterflash is in cutting their second album for Geffen Records with producer John Boylan and engineer Paul Grupp. Walter Egan and engineer Duane Scott are producing his new album for Backstreet. Producer John Ryan is working with ex-Doobie Brother Patrick Simmons and engineer Mark Smith on the finishing touches to Pat's album for Elektra.

MAGNOLIA SOUND, North Hollywood, Ca.: Kenny James is finishing up his new album for Destiny Records under the direction of producer Elton Ahi, with Stuart Taylor at the board. Michael Pinder is mixing a self-produced LP with Donovan Cowart engineering and Alan Vachon assisting.



JBL Manager Steve Armstrong

JBL has appointed Steve Armstrong to Western Regional Sales Manager (see picture). He will supervise sales of professional products in 13 western states.

FUTURE DISC SYSTEMS, West Hollywood, Ca.: Mastering engineer Steven Hall and studio manager Gary Rice, both formerly with MCA Whitney, have opened their own mastering room. The facility offers a Cybersonics cut-

ting lathe and a digital-controlled console designed by Tom Lippel of Cybersonics. An Ampex ATR recorder/reproducer offers 1/4" and 1/2" formats. They feature custom monitors built by Hall, which contain Altec components for a sound similar to the system at the Mastering Lab. Rice explains, "due to technological improvements in the past few years, dynamics have expanded, allowing for a punchier bottom and silkier highs with less noise and distortion in the studio. This has put greater demands on the mastering engineer and his disc-cutting equipment. We went with a Cybersonics lathe, since they have kept pace with the advances in recording. The computer-controlled system allows precise interweaving grooves to be cut, resulting in hotter mastering levels."

CREATIVE WORKSHOP, Nashville, Tenn.: Producers Sonny Limbo and Scott MacLellan are in the final stages of mixing Bertie Higgins' new album, which includes a cover of the Roy Orbison classic, "Leah." Orbison himself added his vocal talents to the project.



"Roy, I think it would be easier to read the lyrics if you maybe took off those shades," says singer Bertie Higgins (right) to Mr. Orbison.

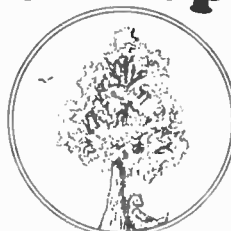
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Video Update

by Jeff Janning

NAMRON VIDEO PRODUCTIONS, located in Los Angeles, is comprised of two men: Norman Goodman, who has been working with the visual medium for the past 15 years, and Don Kirkpatrick, who has an extensive background in the music field and is best known for composing "Who's Afraid of Virginia Woolf" for Jimmy Smith. Together, they are looking to document groups who are seeking recording contracts and club work. They do basic one-shoots (two if the client wants) in the studio or on location. Don told *MC*: "we got involved with music/video because the old methods of marketing in the record industry don't work as well as they once did. Video is the wave of the future in the record industry and we want to be in the forefront."

CALIFORNIA COPYRIGHT CONFERENCE presented "Promotional Videos: Who Pays, Who Plays" at their monthly meeting at the Sportsmen's Lodge in Studio City. Guest speakers included: Jay S. Lowy, Vice President and General Manager of Jobete Music, David Cohen, Director of Administration West Coast Operations for CBS, and Benson H. Begun, vice president of legal and business affairs for Warner-Amex.

Jay Lowy opened the meeting by stating, "promos are not new, they were used at hops 15 to 20 ago." He berated Begun of MTV, telling the audience that "they do not have licensing agreements with ASCAP or BMI, and do not pay performance royalties." Jay also felt there should be licenses for 14 to 30 days only, to combat overexposure of any one artist. The current MTV contracts give the program (or service, as MTV calls it) the international rights to unlimited use of clips on any and

all forms of reproductive equipment currently in use or to be created in the future. The contracts also allow MTV to grant the use of videos to others—all without any payment to the publisher or artist.

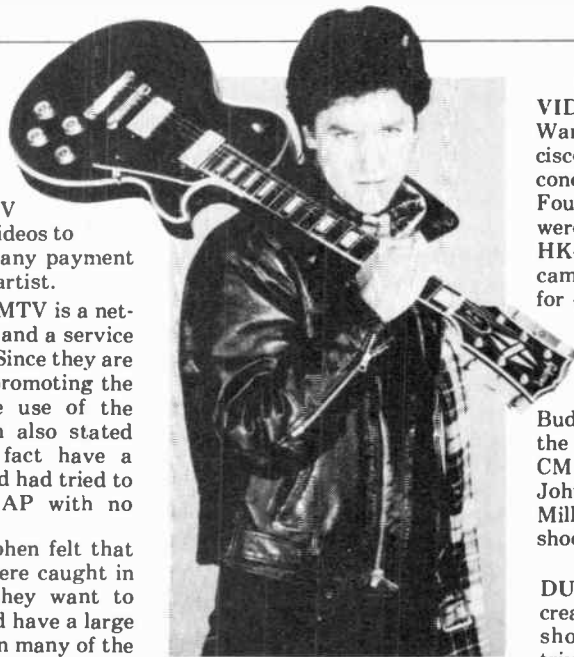
Begun replied "MTV is a network, not a station, and a service rather than a show. Since they are a service, they are promoting the artists through the use of the video clips." Begun also stated that MTV did in fact have a license with BMI and had tried to get one from ASCAP with no results."

CBS's David Cohen felt that record companies were caught in the middle, since they want to promote the act, and have a large investment tied up in many of the videos. He also felt that publishers and MTV had to work out the problem. *MC* checked into the contested opinion of whether MTV did or did not have a license with BMI. According to West Coast head Ron Anton, MTV does have a license. The whole copyright conference was as entertaining as the promotional videos they chose to discuss.

MIKE POST, composer of the themes to "The Rockford Files," "Hill Street Blues," and "The Greatest American Hero," will be doing a rare live presentation of his songs at the Mayfair Dinner Theatre in Santa Monica. Vocalist Joey Scarbury, who sang the Top 10 "Hero" theme, will drop by to sing the hit too.

FILMEX will move from Century City to the "Miracle Mile" on Wilshire in Los Angeles. The film festival is scheduled to happen April 13 through May 1.

HAL JEPSEN FILMS has released *Skateboard Madness*, a 93-minute documentary with music by Dennis Dragon and the Surf Punks.



Carl Stewart

TARGET VIDEO PRODUCTIONS, in association with Back to Back Management, produced a three-minute video of Carl Stewart, which also included his group and his producer, Geza X. The clip is entitled *Trouble at Home*, and its release will coincide with the release of Carl's new single of the same name. The shoot took place at the Horace Mann School in Beverly Hills. Joe Rees produced the event using two cameras. Carl tells *MC*: "the theme is a contrasting the innocence of children against the violence of the world in the form of war footage and other such hostility."

BRAD FRIEDMAN produced a half-hour piece spotlighting concept videos, *Hot Splice*, which includes appearances by: Berlin, Public Image, Ltd., Bone Symphony, the Stunt Dykes, Q, Fahrenheit, Captain Midnight, Ronald Reagan, and many others. The initial showing of the video was presented at the Lhasa Club in Los Angeles.

ONE PASS FILM AND VIDEO was on hand at the Fox Warfield Theatre in San Francisco to shoot Missing Persons in concert for Keefco Productions. Four Ikegami HL-79 cameras were used, as well as a Ikegami HK-357 with a 30:1 lens. All cameras were utilizing fog filters for effects. Missing Persons producer Ken Scott mixed using the Guerilla Audio mobile truck with two 24-track machines. Norm Miller and Bud Ryerson of One Pass did the post production work in the CMX 340 editing suite. Keefco's John Weaver and Keith MacMillan produced and directed the shoot respectively.

ALAN LANDSBURG PRODUCTIONS: Ron Greenberg has created *Pop 'N' Rocker*, a game show incorporating pop/rock trivia and live performances by hit artists and a six-piece house band. Jon Bauman, better known as Bowser when he sings with Sha Na Na, will host the show. A one-hour special will air on ABC and Group W cable systems sometime this spring.

INTERMAGNETICS, a worldwide manufacturer of video equipment and owner of three video tape plants in the United States, France, and the United Kingdom, will start building their fourth plant in Singapore. President and company spokesman Terry Wherlock stated "Singapore could easily be the most important video manufacturing center, outside of Japan, in Asia."

SONY is finalizing its plans to introduce a "video single" line. The tapes will include two to four video clips by popular artists in both Beta and VHS formats. The suggested retail price will be approximately \$15 for the cassettes. The first releases will be Scottish video artist Jessie Ray and Duran Duran's controversial "Girls On Film."

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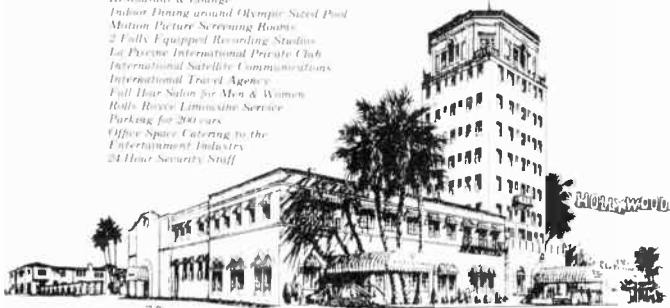
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Songmine

by John Braheny

'SONG OF THE YEAR' NOMINEES

Every year, the National Academy of Recording Arts and Sciences (NARAS) awards Grammys for "Song of the Year." I thought it was only fitting that I join other music journalists and members of NARAS in picking my favorites and attempting to tell you why. In judging these categories, it's necessary to forget about the production, arrangement, performance and all the other factors that one would consider in voting for "Record of the Year." We need to get to the bare-bones basic elements—melody, lyric, imagination, and fine craftsmanship. It's difficult to do since those other elements play such an important role in our liking a record. Some of my favorite records have been far from being my favorite songs.

"Ebony and Ivory"—Paul McCartney: McCartney has written some of the best melodies and, with few exceptions, some of the most mediocre lyrics. I like this melody and the use of this metaphor very much. Some think it's really hokey, but I don't care. It's the kind of a song that could get to be a standard, sung around campfires for eternity. That kind of metaphor for racial harmony is easy for a kid to grasp, and Stevie and Paul's duet give it a special significance. I feel that any effort in that direction by those with the power to wield is worthy of praise. Getting down to the craft, there is a spot in the lyric that always bothers me. It's the line "...survive, together alive" which sounds like the department of redundancy department and a throwaway expedient rhyme. Could we survive together dead? Anyway, I like the song, but since these nominees are pretty close, it's my job to nitpick.

"Eye of the Tiger"—Frankie Sullivan, Jim Peterik: This song was a great entry vehicle for Survivor. When I first heard the tune in *Rocky III*, I could have sworn the singer was Stevie Winwood (which I'm sure didn't hurt it). Though the song was not written specifically for the movie, it's a perfect fit for both the driving and relentless-but-melodic music and the visceral, visual lyric imagery about the fight to survive. It's hard to be critical about a song like this, because it works well despite frequent person shifts from "I" to "you" to "we" that in another song may be confusing. A minor flaw at best.

"I.G.Y. (What A Wonderful World)"—Don Fagen: Steely Dan co-founder Fagen's first solo effort is catchy, imaginative, and superbly crafted. Occasionally, as in early Steely Dan tunes like "Ricky Don't Lose That Number," he delights in being deliberately obtuse, which annoys me to no end. What does "I.G.Y." mean? Fortunately, it's only in the title and not in the song, which only makes it more obtuse. This is not Fagen's most memorable melody though the prosody between melody and lyric is excellent. I think its recognition factor comes more from the unique sound of his voice and style of the song and arrangement/production than from the pure melody. In five years, I'd bet if you hummed someone the melody, he wouldn't recognize it, but if you played two bars of the record from any part of the song, he most likely would. The lyric is a beautiful depiction of the kind of future lifestyle that technology can offer making us "totally free and totally young." He offers imaginative visions of undersea trains of "graphite & glitter" and computers that make all the big decisions for us. When he sings "What a wonderful world this will be," he expresses an optimism we can all use a little more of these days.

"Rosanna"—David Paich: If the Spinners had asked Toto to write them a hit song, this would be it. We've come to expect great records from Toto and this is no exception, although it's not a great song. Nothing very innovative, though it is emotionally compelling. Not one of their best melodies, though the "lost love" lyrics are cohesive and work well with the music. Toto is nominated for several other awards which they deserve much more than this one.

"Always On My Mind"—Johnny Christopher, Wayne Thompson, Mark James: It's an old lyrical genre of the guy who can't bring himself to tell her he loves her, but he does it in the song. It comes off sincerely bere and its one of those "heart songs" that will probably become a standard. A solid, adventurous melody, it's memorable and the song expresses that kind of respect and appreciation that everyone loves to hear. It's simply and beautifully crafted, and it's not hard to see why it's nominated in both "Best Country Song" and "Song of the Year" categories.

My vote for "Song of the Year" goes to "Ebony and Ivory" with "Eye of the Tiger" my second choice.

REVIEWS

Concert Reviews, MC Records, and Live Action Chart

BETTE MIDLER

At Universal Amphitheatre

It was "throw everything against the wall and see what sticks" time when Bette Midler traipsed through her engagement. Melodramatic ballads were sandwiched between burlesque and earthy (to put it mildly) humor. While there was ample room for the Divine Miss M to showcase her considerable talents, the show would have been more entertaining if her selection of outside material and her pacing were improved.

You could call it Midler's version of the movie *All About Eve*. There was Bette the burlesque star doing silly songs about boobs, cowpies, and the like with giant props and outrageous costumes. Then there was Bette the balladeer, whose evocative renderings of ballads like "The Rose" could bring the house down. Last but not least was Bette the bitch, a stand-up comedienne with a crockful of vulgar jokes. The audience seemed to like that the best.

Sure, she was entertaining any way you look at it, but definite flaws robbed the show of its tremendous potential. Coming out as Doris Delago the mermaid and wheeling around in a motorized wheel chair was initially hilarious, but the bit was about a song too long. Her songlist left a lot to be desired. "Boogie Woogie Bugle Boy" is a trademark tune, but songs like the Stones' "Beast of Burden" and especially Peter Gabriel's "Here Comes the Flood" exposed little of Midler's personality. When played by her slick group of session vets, they were ultimately forgettable. She tried to rock out, but her own stiff body movements robbed the songs of their inherent energy.

It was a lot of little things that kept the Midler extravaganza from being a total success, a musical event. It was entertaining as hell, but you know something's wrong when all you remember are the dirty jokes.

—Jeff Silberman

DICK DALE

At the Palomino

In one of the strangest shows of the year, surf-rocker extraordinaire Dick Dale headlined the country-western Palomino in North Hollywood and performed a set highly reminiscent of a Las Vegas revue. The middle-aged Dale added to the confusing juxtapositions by playing with the energy and enthusiasm of an adolescent living through an endless summer.

Dale was proclaimed "King of the Surf Guitar" in the early 1960s on the strength of his classic beach anthems like "Miserlou" and "Surf Beat," and is generally credited as the originator of surf music. Unfortunately,



The divine-yet-dirty Ms. Midler

guitar players had to wait until after Dale had gone overboard on songs like "Summertime Blues" and "House of the Rising Sun" to hear some radical axe work. When it came to his own songs, Dale got serious and nearly burned the house down.

Even after 21 years, "Miserlou" is still one of the most dynamic instrumentals ever written, while "Shake 'n' Stomp" and "Surfin' Drum" also remain knockout numbers. He is constantly in control of the entire show, including his fine backing band, the Del-Tones, to the point where the production resembled a lounge act.

Through his incredible talent, Dale is keeping surf music alive. Though this alone is certainly an honorable deed, it would be intriguing if perhaps he dared to move the genre forward, as more recent surf-rock practitioners like the Surf Raiders have attempted to do. The "King" would be much greater if he was not content to rest on his crown.

—Ron Gales

AN AFTERNOON OF JAZZ

Musicians' Union Auditorium

The Jazz Heritage Foundation recently hosted a round-the-clock presentation of local jazz luminaries with portions of the proceeds donated toward the establishment of the L.A. Musicians' Benevolent Association.

The Harold Land Quintet kicked off the gig with the enthusiasm and straight-ahead fiery playing that has earned Land many fans. Art Hillery led the next group, which featured the considerable talents of singer Anne Young and tenor man Plas Johnson. Buddy Collette followed with a more sedate set, featuring many of his pleasant, original compositions. One of the crowd's favorites, sax veteran Charlie Ventura, blasted through a hard-driving set that also featured his skilled guitarist and partner, Tony Rizzi.

The act that packed the auditorium and had the women shouting their approval was Sarah Vaughan. Unfortunately, Vaughan's set was marred by an out-of-tune piano and

sub-par P.A. system. She still managed to turn in a performance that had most of the audience gasping. Terorman Teddy Edwards had the difficult task of following Sarah, playing several traditional tunes that were well-received by the dwindling crowd. Assisting Edwards and his big sound were Conte Condoli on trumpet and George Cables on piano. Ricky Kelley, the popular young vibes player, went through a refreshing and lyrical half hour of music.

Transcending the sound and equipment problems (seemingly inexcusable from the Musician's Union), the concert made up in enthusiasm and energy what it lacked in technical prowess. With a bit more publicity, planning, and better equipment, events like this can do a great deal to acquaint local music lovers with the creative sounds of the many maestros who reside here.

—David Keller

CHEAP TRICK

At the Hollywood Palladium

In 1977 Cheap Trick toured as an opening act for Kiss, playing the largest halls in the country, for audiences that was soon to be their own. By the time *Dream Police* was released in 1979, they were the number-one band with teenaged rockers, on top of both AM and FM radio playlists, the charts, and headlining concerts around the world.

Today, just three years later, the Trick are having to cancel concerts all across the west due to poor ticket sales. Their latest album, *One on One*, (which is excellent) barely nudged the charts. After nixing a Forum concert with Rainbow, they played at the much-smaller Palladium. This show was in many ways superior to the average Cheap Trick concert, if for no other reason than its intimacy.

The reasons for Cheap Trick's decline aren't clear. Granted, the absence of dynamic bassist Tom Petersson is definitely felt, but newcomer Jon Brant gets essentially the same huge sound and will surely become more of a focal point in the show as time goes on. The concert was as fast-paced and exciting as ever, with Rick Nielsen all over the stage playing his vast assortment of guitars, including his custom five-neck axe. Robin Zander's vocals were soaring; by the time he got to Terry Reid's "Speak Now or Forever Hold Your Peace," there was no stopping him. He truly is one of the best vocalists in rock, and his voice shows no signs of decay.

The band played a long and stellar set highlighting material from all seven albums. Those who were there seemed to be with the band all the way. One wonders why this band is being deserted by its fans when they are as good, or possibly better, than ever. Maybe if Bun E. Carlos had a pompadour and silly tattoos...

—Bruce Duff



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Tim Goodman at Sasch, Studio City

The Players: Tim Goodman, lead vocals, guitar; John Paruolo, organ, vocals; Curly Smith, drums, vocals; Billy Bergman, saxophone, flute, guitar; Bruce Gowdy, guitar, vocals; Michael Villa, bass; Rich Lawrence, piano.

Material: A cross between the Doobie Brothers circa 1974 and Bruce Springsteen, an analogy nicely illustrated when he covered "Growing Up" and "Take Me In Your Arms." Goodman's aesthetics lie firmly planted in the 1970s, with full arrangements and strong dynamic structures dominating his songs. Not one new wave influence could be discerned during the set (although the crowd added some Cars-style handclaps during "New Romeo").

Musicianship: Flawless to a fault. Goodman's band has



Tim Goodman: "Seeger without a rasp"

been playing most of the songs for over two years, which gave the set an over-rehearsed feel. Gowdy and Goodman were effective on leads, while Paruolo (on loan from Jack Mack) and Lawrence filled out the sound impressively on their respective keyboards. Goodman's voice reminded one of Bob Seeger without a rasp, while the band sang stellar har-

monies. Bergamn's sax fills were sometimes out of place, but the overall sound was note-perfect and invigorating. **Performance:** Somewhat mild, although the audience was dancing from beginning to end. Goodman has an excellent rapport with both band and bystanders, encouraging everyone to sing along. An acapella rendition of "Hogey Man" (a sea shanty, of all things) broke up the set well. **Summary:** Is there a place for Tim Goodman in 1983? His style of smooth pop/rock reigned supreme ten years ago, but he won't get to do the massive touring it used to take to break an act like this. The new songs ("Rocky Knew," "Cheap Perfume") were blasters, but not quite metallic enough for today's teenage set. Still, Goodman's material is radio-ready, his band is capable of anything, and he has a substantial following in L.A. and his native Colorado. One single is all it takes to break out of the bars. —Chris Clark

Preston Smith & Jazz Croc- diles, Icehouse

The Players: Preston Smith, lead vocals, guitar; Don Casual, bass; Joey Karizma, keyboards; Keith Clark Miles, drums; Randall Crissman, guitar, vocals.

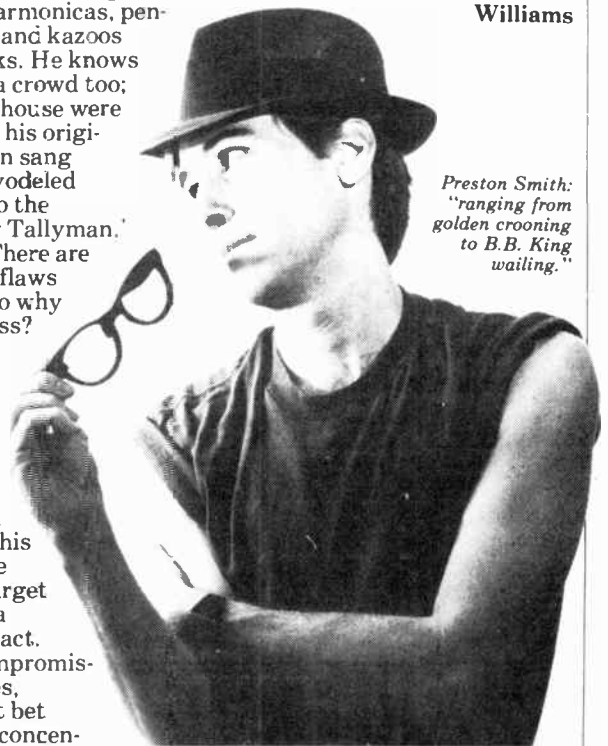
Material: Anything you've heard in the last 50 years, from the Cars to Billie Holiday, with a little Bellafonte and Muddy Waters tossed in. Smith can render all these styles in a flattering way, drifting between traditional blues and Buddy Holly bop-rock. No matter how radically he switches horses, his precise, natural delivery and style keep you absorbed.

Musicianship: It's obvious these guys have been playing a while, and their smoothness doesn't hide their expertise. Casual wears a faint grin while never working up a sweat, and Miles knows any drum style imaginable. Crissman's modest flair, as well as Karizma's, is always on target, while Smith is technically more proficient than most lead guitarists, all the more remarkable considering

he is more notable on vocals. **Performance:** Everything flows smoothly and joyously around Smith's sincere, likeable singing. When he gets into it, he has an infectious good time. His vocals range from golden crooning to B.B. King wailing while he changes hats and blows harmonicas, penny whistles, and kazoos during breaks. He knows how to feed a crowd too; many in the house were shouting for his originals and even sang along as he yodeled the chorus to the calypso "Mr Tallyman." **Summary:** There are virtually no flaws in this act, so why no big success? Smith can please crowds of any generation, but the over-25 group which appreciates his act is not the market to target if you want a record contract. Without compromising his tastes, Smith's best bet would be to concen-

trate on originals which express his full range. He will also need to gig at venues where adults will not feel uncomfortable. With enough perseverance, Smith has the talent and personality to succeed with style.

—Eddie J. Williams



Preston Smith:
"ranging from
golden crooning
to B.B. King
wailing."

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Los Lobos at Wong's Chinatown

The Players: Cesar Rosas, guitar, banjo sexto, vocals; David Hidalgo, accordion, guitar, vocals; Conrad Lozano, bass, vocals; Louie Perez, drums, vocals.

Material: A festive melting pot of influences permeates Los Lobos' music. Naturally, there are lots of Mexican polkas and ballads, but they also

play rock and old-fashioned blues as well. A celebratory nature that's infectiously danceable abounds in all of their repertoire. Though most of the songs are sung in Spanish, the emphasis on melodic choruses gives it all a singalong quality.

Musicianship: They're all decent players, but the unusual instrumentation gives their sound a nice ethnic flavor. Rosas' banjo sexto (a 12-string acoustic guitar) and Hidalgo's accordion combine to create an aural fiesta. Strong vocals are an asset, as

are the rich vocal harmonies. **Performance:** Los Lobos' drawing card is their music, so they don't do anything spectacular visually. For a band like this, such theatrics would be wholly inappropriate.

Summary: Granted, Los Lobos are too ethnic for mainstream tastes, but that shouldn't stop anyone looking for a unique dance band from checking them out. After all, no other band in town truly illustrates the musical roots of Los Angeles than Los Lobos. A fun band any way you slice it.

—Jeff Silberman

Guttersnipes at the Troubadour

The Players: Jimmy Kaplan, keyboards, vocals; Don Wingert, lead vocals, bass; Colin Campbell, guitar; Artie Mendoza, drums.

Material: Guttersnipes plays basic pop/rock with some 1960s and new wave influences; however, most of their material conveys a mid-1970s flavor. Songs like "Star-

cruiser" and "After the Blast" had a distinct Bowie feel, while the overall sound reflected the upbeat, melodic side of the Cars.

Musicianship: Taken as a whole, the band plays with proficiency, enthusiasm, and gusto. Campbell's metal-laced solos were too frequent and too heavy for the material. Kaplan, the band's driving force, utilized a Ray Manzarek sound to great effect, while Mendoza's uninspired drumming was bolstered by fine bass work from Wingert.

Performance: Wingert is the

star of the show, displaying a humorous eccentricity clad in a full tuxedo. Kaplan harmonized well with Wingert, who also proved to be a great foil to Campbell's cliched lead guitar moves.

Summary: Guttersnipes has mastered a form of pleasant, undemanding rock that is drowned in too much metal. If they could play along with Wingert's sense of comedy more and eliminate some of the cliches, they would distinguish themselves from the faceless masses.

—Richard Crowley

The Specimens at Radio City, Anaheim

The Players: P.J. Letofsky, piano, vocals; Dan Cross, guitar, vocals; Danny Bury, drums.

Material: A mixed bag of dance-oriented new wave, post-punk gloom, and even a dash of progressive rock. The lyrics, when decipherable, were humorous with a point to make, particularly on the compelling "Lance Romance." The variety of the writing was impressive and intelligent, but they want to challenge the listener rather than provide easy listening.

Musicianship: Letofsky was the dominant force behind the band, his playing influenced by everyone from Shostokovich to Manzarek. His vocals ranged from surrealistic spoken lyrics to a quirky, rhythmic delivery. Cross' vocals weren't as strong, but his guitar work fit in well on "Son of Sam." Some vocal interplay was exhibited during



The Specimens: "challenge the listener rather than provide easy listening"

"Brat," and Bury kept pace even during songs with violent changes.

Performance: The energy of Cross and Bury was contrasted well by Letofsky's deliberate, stoical stance. At times the performance came dangerously close to being pretentious, but the band

always managed to veer away just in time.

Summary: A compelling, interesting, and challenging group, the Specimens deserve high marks for daring to be original. Plenty of success may come their way if they can maintain this standard.

—Martin Brown

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Dwyane Smith & Art Johnson at Pasquales

The Players: Dwyane Smith, piano; Art Johnson, acoustic and classical guitar, vocals.

Material: Eclectic interpretations of varied musical styles using improvised jazz as a starting point. Of the nine pieces performed, six were original compositions. "Home Boy Goes Home" displayed some rural influences, while "Nob Hill" was a romantic piece inspired by Johnson's work with Lena Horne. The duo used a subtle call-and-response technique around multi-textured repetitive melodies, and even a bit of vocal storytelling by Johnson. **Musicianship:** Although the duo has just begun to take itself seriously, their music reflects seasoned maturity, mutual respect, and precise execution. Smith calls upon many influences—Cecil Taylor, Ray Charles, and Bill



Smith and Johnson: "eclectic interpretations of varied musical styles"

Evans. Johnson has come full circle, from the frantic fusionists of the late 1960s to a more refined and disciplined sound, similiar to John McLaughlin.

Performance: Very relaxed and ready to please. Their music never seemed to lapse or run out of ideas, even when breathing life into Thelonious Monk's "Straight No

Chaser," early works by Jobim, or a Villa Lobos guitar concerto.

Summary: The music presented transcended the stereotype acoustic duo format. Smith and Johnson exemplified soul and versatility; their intuitive, sensitive approach gave them a sense of swing from the first chorus.

—Don Lucoff

Emeralde at the Troubadour

The Players: John Goodwyn, guitar; Mick Menza, drums; Dave Myers, vocals; Darwin Ballard, drums.

Material: Emeralde aims for the hardest possible rock with a mega-decibel progressive metal attack. "Can't Make Up" and "Random Violence" are all-out bonecrushers from beginning to end, bludgeoning the crowd into submission. The more subtle and dynamic

numbers like "Living Dreams" and "Expedition" better illustrate the band's capabilities.

Musicianship: Excellent all around, although Menza's double-bass skin pounding was almost too intense for the rest of the players to emulate. Goodwyn's sustaining power and deft use of echo kept his solos intriguing. Ballard maintained a surging undercurrent, but Myer's high-wire delivery, although technically good, simply didn't have the power to avoid being drowned out by the instruments.

Performance: Emeralde needs to work on more audience contact. They tend to face each

other a lot, which gives the impression of playing for themselves and not the audience. Myers had to single-handedly maintain a rapport with the crowd, but made a concerted effort and proved equal to the task.

Summary: Some of Emeralde's songs were more appropriate for a party band, while others display serious musicianship. Their best bet would be to move towards the progressive, dynamic side of their sound and tighten up their sets. Some more live experience and a strong visual style would make this band a must-see for all metal aficionados.

—Stu Simone

Ronnie Turso at Tracton's, Encino

The Material: Turso is a one-man show, alternating guitar and piano. His repertoire included a Kenny Rogers medley, a Neil Diamond medley, and, of course, Billy Joel. Yet, with all the show, the graceful glissandos, and the ardent arpeggios (his favorite transitions), one of

his originals struck the most touching chord. "I Played The Clown" had a strong melody line and simple, sensitive and perceptive lyrics. It was, along with "Since I Fell For You," his strongest numbers.

Musicianship: Intonation perfect, piano and guitar competent, and voice pleasant; it was as if he sat down and, measure by measure, calculated what his moves would be. His technical seams were often apparent instead of effortless and invisible. In other words, Turso worked at most of his songs.

The ones which were most effective seemed the most sincere and least calculated.

Performance: Too many glissandos and arpeggios; too much flash without the fire. Turso has charm, sincerity, and style, but he often hides in the technical aspects of his performance. Each song ran into another, just like his emotions. He carried it off, but he rarely let us savor the moment. Running hot and cold the whole set, he'd move us with "Lady," then launch into "Lucille" with seeming indif-

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ference. And when his emotion threatened to be simple-but-sincere on "House On Pooh Corner," he quickly threw in a heavy dose of showmanship.

The Boogie Men, Madame Wong's West

The Players: David Corcoran, acoustic piano; Randy Hale, guitar, lead vocals; Gary Skrien, bass; Kyle C. Kyle, drums.

Material: The Boogie Men play exactly what you think they'd play: straight-ahead boogie woogie music. Corcoran wrote all but two of the songs, which is commendable since it would have been easy to simply draw from the vast repertoire of boogie tunes. He also manages to get out of the predictable twelve-bar blues progression rut,

Summary: Turso has everything going for him if he'd just let go more and be himself. He shouldn't be afraid of the audience. Rapport should be developed; he should tell us

why he chose one song and not another. Turso can make us care if he wants; one gets the impression he's more comfortable hiding behind his technical prowess. —Sally Klein

yet the songs remain true to the feel of boogie woogie, as in "Underpaid Band." The only cover was a clever arrangement of Thelonius Monk's "Straight No Chaser."

Musicianship: Excellent, period. I don't know how any of them would sound in other styles (except for Kyle, who plays a million styles with a zillion bands), but they have their boogie down cold. Corcoran is outstanding with his stride and boogie stylings, and Kyle and Skrien didn't miss a beat all night. Hale has a good voice and plays clean, fast lead lines. He played many of the same licks over and over, and sometimes resembled Alvin Lee.

Performance: Pretty high

energy indeed. They don't really look like a typical boogie band (more like average modern rockers, but at least they're not poseurs). Someone in the crowd figured I was a critic and said, "tell them to work on their image," and I suppose that's what he was talking about.

Summary: Good-time music always has its place, and these guys can be-bop with the best of them. Their show would be a little better if they had a front man to concentrate on singing and establishing a rapport with the audience. Hale is musically and vocally fine, but the band could use someone free from the confines of a guitar. —Bruce Duff

Gerald Ray Band, Crazy-horse Saloon

The Players: Gerald Ray, lead guitar, vocals; Dave Ziegler, pedal steel; Sharon Lynn, keyboards, vocals; Al Wentworth, bass guitar, vocals; Nat Wyner, fiddle, vocals; Bruce Maron, drums.

Material: Some bands can transfuse life into mediocre material, but the Gerald Ray Band is not among them. Their fortunes are inexorably linked to their selection, which snags when giving way to three undistinguished Alabama tunes. However, they shine when gliding through the jazzy, sassy "Bump Bounce Boogie," reminiscent of Asleep At The Wheel's finer moments.

Musicianship: Talented enough to probe deeper waters, the band usually operates on the safe side of the Mason-Dixon line. Wyner is the most adept member, consistently playing his fiddle with a spirited style. Wentworth and Maron respond on-



Gerald Ray Band: "traditional 'jump up' country music delivered with dazzle"

ly during the more demanding phrases, as does Gerald Ray on guitar. Ziegler is overused on pedal steel; Lynn underused her keyboards.

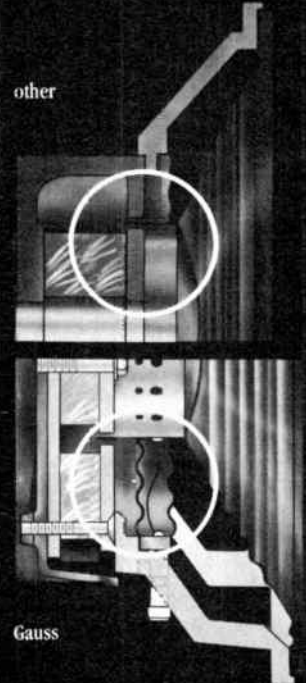
Performance: Hardly a hoot or a howl was heard from the audience until the latter half of the set, which culminated in a medley of "Oh Lonesome Me," "Rocky Top," and "Foggy Mountain Breakdown." This was a display of traditional "jump up" coun-

try music, delivered with dazzle and charm.

Summary: Greater use of Lynn's singing talents would compliment Ray and weave a more varied texture into the band's overall sound. They are a capable group struggling to overcome southern attitudes and play elementary country with more consistency. More challenges would elevate the group's standing from good to excellent. —Scott R. Denny

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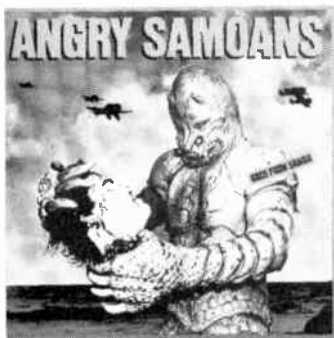
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On Record



Back From Samoa The Angry Samoans Bad Trip Records Produced by the Angry Samoans

This venomous collection of thirteen originals plus a nutty cover of "Time Has Come Today" displays all the fury and sick humor of the band's independent EP, and hilariously punctures the clichés of hardcore thrash through an amazing heap of invective. All but one of the tracks run less than two minutes, with many clocking in under 60 seconds.

The subjects are gleefully and directly attacked—murder ("Steak Knife"), self-mutilation ("Lights Out"), generational warfare ("My Old Man's a Fatso"), and the calculated-to-be-offensive "They Saved Hitler's Cock." The vocals by Todd Homer and Mike Saunders are full of snide and sneaky attitudes, and the lyrics make fun of self-destructive punks and middle-class kids alike by casting everyone in the first person and then demolishing the speaker.

"You Stupid Jerk" contains only four lines, as pithy as the taunts of junior-high

toughs, and "Ballad of Jerry Curlan" was composed partly by guitarist Gregg Turner's mother, who can't understand why her son's band is so negative. She delivered some thoughts which Turner adapted for an outrageous result along the lines of "Harriett Nelson Sings the Best of Fear."

The Angry Samoans have cast themselves as the most repulsive band in California and have found rich satirical material in the sewers and alleys. *Back From Samoa* contains something to offend everyone—get it before it gets you.
—Mark Leviton



Sex Trap 20/20

Mainway Records
Produced by Steve Ripley and 20/20

Give these guys credit—they're proud to be power-pop (still), and this disc gives them reason to be. The fact that they did it all by themselves is not as telling as what they did to their sound. The trio went back to the basics—just guitar, bass, and drums—and utilized a very raw production style to exert as much energy as possible.

There's no synthesizers or production sheen to fill the holes and smooth the ragged edges, and this approach works for the most part. Tunes like "Walking Downtown" and "Where the Lonely People Go" rock out vociferously, and even the weaker tunes have an edge to them.

You'll hear some trademark 20/20 riffs in the title track, "Overload," and "Fast Cars," but the familiarity here doesn't breed contempt. I'm sure extra guitar flash and a more polished production would flesh out the material, but it wouldn't have sounded as spontaneous as this collection does. Maybe I'm just sick of rhythm machines and synthetic melodies, but *Sex Trap*—warts and all—is a refreshing change of pace.
—Jeff Silberman

Jazzical Mike Garson

Jazz Hounds Records
Produced by Mike Garson

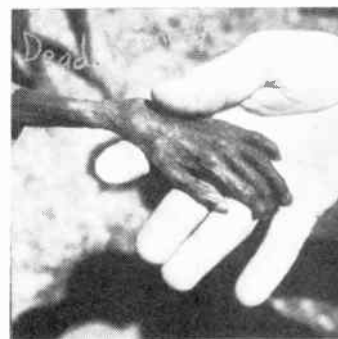
Mike Garson describes this album: "I have been toying with both jazz and classical music all my life. *Jazzical* is the result of finding a natural way to synthesize the two comfortably."

There have been many fusions of the two musical forms, some successful, others lacking one or more of the essential ingredients. Garson's entry has a ring of sincerity to it, and his own compositions (mostly heard on side two) are a reflection of his years of study and training.

Only occasionally do things loosen up: most of the time there's a sense of control and restraint. This works well in the context of the truly

classical pieces (Schumann's "Reverie," Chopin's "Prelude #4 in E Minor"), but I would have preferred to hear Garson stretching out more on his own works, as well as on the rearranged classical pieces.

All this notwithstanding, *Jazzical* is interesting, well played, and obviously a milestone for Garson himself. He chose first-class musicians to accompany him, such as bassist extraordinaire Abraham Laboriel, the ubiquitous Alex Acuna on drums and percussion, and a string section. The inclusion of Chick Corea playing a Mini-Moog on two tracks lends a special note of prestige.
—Frankie Nemko



Plastic Surgery Disasters

Dead Kennedys
Alternative Tentacles Records
Produced by Thom Wilson and Dead Kennedys

The Dead Kennedys perfected the art of hyper-punk long before the rest of the Johnny-Rotten-come-latelies got into the act, and haven't bothered to progress much since their initial splash on the scene in 1981. *Plastic Surgery Disasters* continues the tradition established on the *In God*



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EP File

BANGLES (Faulty Products): Here's a case where sheer enthusiasm and a canny songwriting sense supercedes technical abilities, and considering the genre (garage pop/rock), that's all for the better. The Bangles' tunes are spiced with catchy, familiar riffs (the "Taxman" guitar licks in "I'm In Line" are an obvious example), but their knack of combining influences creates a fresh—and not too derivative—sound. The production by Craig Leon is appropriately raw, and the playing is at times loose and sloppy, but the enthusiasm and excellent vocal harmonies win out.

VICIOUS FISH (Half-Eaten Records): Good name, disappointing disc. Vicious Fish play brisk rock based on snappy guitar riffs that establish simple, yet cutting rhythms. The problem is, once these grooves are established, they just don't go anywhere. Any melodic change is simply a change of pace, never developing into something dynamic. Shari Saba's vocals are mixed too low to command attention, leaving Mark O'Connell's guitar licks up front. While swift and tasteful, they can't save the material. The result? Potentially good tunes like "Put Something There" start off well, only to bog down by the redundancy of the same riff.

THE MODERN PIONEERS—The Big Hookup (Adventure Records): It's good to know and work within your limits. This New York band's effort is comprised of modest, simple pop/rock ditties that entice you with the charm of a pleasant hook, nice harmonies, and lyrics with something more to say than "I love you" on the title track. The instrumental tribute to Ben Gazzara works nicely too. They do stumble musically and lyrically on "Roman Times," but two out of three isn't bad. This will never make a years-end best list, but it's decent enough.

VOLUMATIX—Volume One (Republic Records): This Texas band's debut is largely unsuccessful for a variety of reasons. First off, the song construction is weak, the instrumental intros rarely build into melodically-strong verses, and the tunes lack strong, dynamic hooks. Arrangements are cluttered with ill-fitting bridges that further damage any momentum. Even when the songs have spark ("Day to Day," "Obscene Phone Call"), they are hampered by a cold, flat production that robs them of their potential power. Volumatix desperately needs an outside ear to better shape their sound

Singles File

...MC Players' Poll winners **Fibonacci** have put out a new single, and "Tumor" (Enigma) ranks as one of their best-ever efforts. A fine, funky rhythm is a solid foundation for cutting and melodic synthetic effects. The lyrics focus on dealing

with unpleasant realities with an uncommon sense of humor. "Slow Beautiful Sex" is another winner, thanks to lyrics that slam exploitation in a world of Sergio Valente's and Jacobazzis...Then there's the newest Zappa on the block, **Dweezil's** "My Mother Is A Space Cadet," (Barking Pumpkin). The 13-year old has got some dandy Van Halen-cum-Hendrix licks down pat, and while the songs are simplistic enough for the kid, there is no way he and his prepubescent pals pictured on the sleeve crafted the lush, thunderous sound. "Space Cadet" and the B-side, "Crunchy Water," end up being fairly decent riff-rockers, combining a thematic singalong quality to balls-out rock. Conclusion? "The present day Zappa refuses to die"...In spite of a muffled production and some cliched lyrics, the **Decadents'** "Hideaway Girl" (Roccoco) is a pleasant-enough dab of power-pop, with catchy hooks and melodic changes. "Runaway Train" tries to rock harder without much success, but there's enough decent intentions here to warrant future interest...**Anti-Band's** three-song 45 is an uneven batch of music. "In Love With A Cat" (Zebian) is a hyper white-funk groove with annoying vocals; "Success" combines a stale Peter Gunn guitar riff with frantic playing; and "Amnesia" is Red Kross punk frenzy that fits the vocal style better than the other two tunes. Not a good end, but a few good means...The **Leaving Trains** are much like the Last, evoking a 1960s wall-of-Voxx Pop garage rock sound. "Burning Down the House" (Happy Squid) has the right feel, but the basic riff drags on too long. "Going Down to Town" is a definite winner though; it's moody vision of lost passion is sharply reflected in a surging barrage of power chords. Keep an eye on this band...Sometimes having the right pop ingredients won't guarantee success. Case in point are the **Spitters**, whose "Don't Stop" has a surface level appeal with no depth in the playing or production. "Go Home" has a bright sax sound leading the way, but the lyrics are too cutesy and rub the wrong way. More real emotion and less facade is needed here...Anything dedicated to "the man and his works"—Frank Kafka" automatically incites the Pavlovian response of "artsy-fartsy," and V Effect's "Hourfall" lives up to the reputation. A throbbing bass line, reverbed synth effects, and art de lion's (that's his name, folks) deep, crooning vocals result in something akin to aural drive. Two guys are credited with playing toys on the cut. Then there's "6735," which for all I know may contain the Meaning of Life. Somehow, I doubt it..

power-pop may be passe as a trend, but there are still some bands who are good at it. One such act is the **Allies**, whose "Heartbroken Man" is a worthy addition to the genre, with ringing guitar hooks and fine harmonies. "Show How To Love" is a bit rougher, and works almost as well. The only room for improvement could be an outside producer who can play up their strengths.

—Jeff Silberman

We Trust, Inc. EP—speedfreak guitar, typing-test drums, and Jello Biafra's howling diatribes on anything American. With titles like "Trust Your Mechanic," "Winnebago Warrior," and "Well-Paid Scientist," one almost gets the feeling that this album is the aural equivalent of *National Lampoon*, complete with psychotic artwork in a 28-page booklet enclosed with the LP.

Nothing here comes close to the epic proportions of *Fresh Fruit for Rotting Vegetables*. Biafra has seemingly run out of ideas, so he paraphrases the best moments of the first Dead Kennedys' album on songs like "Terminal Preppie" ("Holiday in Cambodia" without the politics) and "Government Flu." Thom Wilson's production blurs the instruments into one sonic extreme, and where are the jazz and country influences that crept into the DK's limited repertoire on "Viva Las Vegas" and "We've Got A Bigger Problem Now"?

Please pass the Red Kross.
—Chris Clark



answer to Bowie's *Ziggy Stardust*, starting the journey with "Backstreet Girl" through cuts like "Lost Angel" and "Rock and Roll Girl" to the finale, "Too Far."

Unfortunately, it doesn't work for a number of reasons. Lyon needs to establish a vocal identity, since she often sounds as street-wise as Olivia Newton-John. Heavy guitars does not make her a hardcore rocker, and she comes off as a poseur too often. The promise of "Cool Boy" is dashed when Lyon's vocals get buried in the mix, and "Straight Line" starts like Foreigner doing "The Jean Genie" and then traipses into Pat Benatar territory.

Lyon cowrote three songs, and two of them ("Too Far" and the title track) contain the raw emotion the other songs lack. That hint of dynamic songwriting potential may keep Cheryl Lyon from being completely disregarded. If she fully develops that talent, future acts may be written off as being "just another Cheryl Lyon."

—Ron Gales

Coming soon in MC: *James Newton, Jan & Dean, Descendants, Billy Vera, John Stewart, Thumòs, G.C. Merrick, Trees, and Bartok & Lansky.*

Lost Angel

Cheryl Lyon

Strawberry Records

Produced by Marlin Jones

Probably the most difficult part about being a rock artist is staking out your own territory. This is twice as hard for women in rock, who have to avoid the pitfalls of categorized dismissal in addition to carving their own niches. Who wants to be the next (insert fave female rocker here)?

Cheryl Lyon certainly gets points for trying to break the established molds. *Lost Angel* can be seen as a female

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Club Data

by Jeff Silberman

THE NATIONAL PUBLIC RADIO series "Jazz Alive" will invade two of the area's most renowned jazz venues to record live shows for future broadcasts. From February 3 through 6, they will be at Pasquale's in Malibu, where Victor Feldman, the John Dentz Reunion, Clare Fisher & Salsa Picante, and the John Wood Quintet will perform. The NPR crew will then move to Donte's in North Hollywood. Bobby Shoe, Bob Magnussen's Roadwrok Ahead, Plas Johnson, Lanny Morgan, Mike Campbell, and the 7th Avenue Band will be recorded February 9-15. Singer Pepper Watkins will show her considerable talents at Donte's February 7 and 14.

COMEBACK INN, Venice: This vegetarian nitery will present a "Synthonic Visions" series every Wednesday in February. Featured performers include Thomas Ronkin, Daniel Sofer, Carl Byron, and Steve Roach.

H.J.'S, North Hollywood: A lot of new special-event nights have been scheduled here. Sundays are jam nights; regular participants include bassist Tony Marsico of the Plugz and Harland Hollander of Phast Phreddie and Thee Precisions. Thursdays will be reggae/ska nights. For a surprise gig, Ambrosia will play here on February 9.

GOODIES, Fullerton: This Orange County pub's Sunday evening jam sessions feature some of the area's best blues and jazz musicians. KSBR-FM broadcasts the music live on Fridays between nine and midnight.

FLYING JIB, Encino: This valley club is diversifying its booking policy. Besides the regular jazz lineups on Sunday and Monday, rock acts are scheduled for Wednesday night, with videos sandwiched between their sets.

MADAME WONG'S AND WONG'S WEST: Renovations are continuing at both venues. At the Santa Monica location, the downstairs restaurant area will be converted into a video lounge, where those who don't want to stand upstairs to see the headliner can watch the live videocast of their performance downstairs. At the Chinatown club, Esther Wong and Janet Thompson are lining up some of the better local draws to bolster its status as the premiere downtown club.

KIT KAT KLUB, Hollywood: The raunchy strip joint is now booking the occasional rock extravaganza. Under the astute direction of Suzann Schott, events like the Plugz live show/birthday party for Charlie Quintana have been resounding successes.

TUTS, Chicago: This Northside venue has some big happenings for February. Local band Phil 'n the Blanks celebrate their third anniversary on the 11th and 12th, Jonathan Richman will appear on the 18th, and L.A.'s Dream Syndicate hits the Windy City March 12.

GIO'S, Hollywood: School jazz ensembles take the stage on February 6. The Southern California Honor High School Jazz Band will open the show, to be followed by the Fullerton College Jazz Band.

GOLDEN WEST, Glendale: Country music may have lost its faddish clientele, but there are still plenty of local fans who will support the country clubs. This huge (1600 capacity) venue has only been open three weeks, and attendance is off to a good start.

P.U.B., Cal State Northridge Student Union: Extensions has inaugurated a Thursday night jazz showcase, which is open to both students and non-students. Other future shows include: Fat City, the Mike Nelson Trio, and Shelby Flint. For more information, contact the P.U.B. at (213) 885-3616.

CARMELO'S, Sherman Oaks: This venerable jazz club is on the selling block. While there haven't been any takers yet, the present owners will continue to book the usual roster of jazz talent. They also hope the jazz format will be retained once the club is sold. Stay tuned for future reports.

THE RODEO, San Diego: A host of new wave acts will appear here in February, including the Bangles on the 13th, Catholic Girls on the 15th, and Felony. Owner Bruce Warren credits the KROQ format of 91-X for the bookings.



photos by Nancy Vollrath

David Lindley (left) and T-Bone Burnett rocked out the Disneyland Hotel in Anaheim January 22 in conjunction with the winter NAMM show. Although the concert was originally scheduled to take place outdoors, heavy rains forced the bands to set up a makeshift show inside the popular tourist hotel. Albert Lee joined Burnett in an impromptu jam session, while Lindley and El Rayo X churned out their usual eclectic blend of garage reggae and slide extravaganzas.

Live Action Chart

JAN. 10—JAN. 23

The Live Action Chart lists the top-drawing acts in L.A. and Orange County. Those clubs that pay their acts list the top three draws over a two-week period in terms of actual ticket sales. The size of the venue, sell-out performances and the number of times an act is listed are taken into account. Stars denote an appearance last issue as an Honorable Mention.

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart
1	-	1	1	-	1	1	1	2
2	-	1	2	-	1	2	5	2
3	-	1	3	-	1	3	-	1
4	-	1	4	5	2	4	-	1
5	-	1	5	6	2	5	-	1
6	★	1	6	-	1	6	9	2
7	-	1	7	8	2	7	4	2
8	-	1	8	-	1	8	-	1
9	-	1	9	-	1	9	-	1
10	-	1	10	-	1	10	★	1

HONORABLE MENTION: Los Lobos, Jack Mack & Heart Attack, Rhythm Method, Pearly Kings, Electric War Babies, Babylon Warriors, Joshua, 88's, James Harman, Sarge

HONORABLE MENTION: Wayne Johnson Trio, Larry Carlton, Phil Wilson Quintet, Arco Iris, Dwayne Smith & Art Johnson, Ernie Watts, Beverly Hills Unlisted Jazz Band, John Novello, Fents, Expose.

HONORABLE MENTION: Spice, MVPs, GRITS, Commander Cody, Jeff Conners, Lonnie Allen, Lee Greenwood, Hot Lips & Fingertips, Waiting on a Train, Steve Gillette.

Showcase

by Judy Raphael

Earl Thomas Conley

When Earl Thomas Conley talks, he uses words like "self-belief," "introspection," and the "value of meditation"—words one doesn't usually associate with a "new breed" country artist.

In looking at Conley's career, it soon becomes apparent that the bottom line, as with most successful careers, has been hard work, perseverance, and a certain teamwork. "To be totally successful," he says, "the artist has to cover all the aspects from songwriting to producing to performing, and I don't have them all down yet." He may have been referring to the fact that he is touring with a new road band, which he says is still in the "getting polished" process, but which will soon be a fine hard-country unit.

Conley has found some ideal team conditions working at Scruggs Studio in Nashville, where Conley's RCA album, *Somewhere Between Right and Wrong*, was recorded, featuring Randy Scruggs on guitar. "The folks there are kind, considerate, and tuned in," he gushes, adding, "you have to have a strong team who can handle the little things that you don't have time to cover, who understand where you're coming from, and who can add to your trip." He might also have been referring to new manager Georgeann Galante, a likeable, efficient fighter who heads the

newly-formed Management Plus in Nashville.

"I was losing it during the process of cutting the album," he confesses, "and I needed someone to help me get my show together and help with details I couldn't possibly deal with. At a certain point, all you can think about is getting out there and doing the best job you can."

Conley talks like a new-breed artist, but he's got an old country voice of surprising timbre and sensitivity. In addition, his vulnerable, well-crafted lyrics—a far cry from the cheatin' macho songs of the *Urban Cowboy* era—have been garnering accolades. He is currently riding the crest of a wave of hit singles, but at age 40, he can look back on nearly 15 years of effort.

His career started in 1968, when he started writing songs "out of a clear blue sky." Married with two children, he gave up part-time work as a artist and full-time work in a steelmill to put all his energy into that goal. "I wanted something that would fire up both my imagination and my interest. It wasn't nearly as easy as I thought it would be," he admits. A trip to Nashville that year—the first of several—convinced him that songwriting would be the easiest route towards his goal as a performer. "but my songs were no good—they were all emotion and no craft."

Conley was fortunate in learning that a friend of the family, Nelson Larkin (his current coproducer), was producing some hit records at a small studio in Huntsville, Alabama. In 1970, Conley moved his family there to work in the studio and to be closer to Nashville, learning invaluable studio techniques and continuing his writing.

Conley made the move to Nashville in 1974, where he met



Earl Thomas Conley: "I'm on the threshold of breaking wide open, but I've had to make a bargain."

Dick Heard of GTO Records. His attention to his craft had paid off, and Mel Street (a GTO labelmate) had a hit with "Smokey Mountain Memories." Conley's streak continued when Billy Larkin recorded "Leave It Up To Me," and then in 1976, Conway Twitty cut "This Time I Hurt Her More Than She Loves Me," which went to number one.

With a few hit records under his belt, there was a chance to stand back and rethink his position as an artist. "I had started out to become an artist and got caught up in a Nashville songwriter thing...trying too hard to fit in and doing what everybody else was doing. So I began writing songs strictly molded to my own style."

During this time, he had a singles deal with Warner Brothers and some singles on GTO. "Warners wouldn't let me get an album together; they were letting my singles go out and then die. They thought one single would

cause a miracle to happen."

Conley and Larkin put together an album on Sunbird Records, an independent Nashville label. *Blue Pearl* produced two Top Ten singles and led to his current RCA deal, which gave Conley both the freedom and exposure to pursue his songwriting and his singing. His first album for RCA, *Fire and Smoke*, consisted of songs from his days at Sunbird as well as newer compositions. When asked whether RCA put any limitations on his material, Conley answers, "no, I'm strictly pleasing myself. I feel my music is freer without a lot of intimidation from the label."

Conley rarely uses outside material; the one exception being "Heavenly Bodies," his last single. "The best material usually goes to the biggest artists. I feel that if songwriters don't give me something better than what I could write, why play the outside song?" He also rarely writes with others since he "doesn't want to be dictated as to how the song should go. With seasoned professionals, you can't be as loose and compatible as you want to be in these situations."

Though Conley says he's "still searching, he sums up his career by stating, "I feel like I'm on the threshold of breaking wide open. I've worked really hard, but I've had to make a bargain. I don't want to confuse my audience with the extreme areas of my thoughts. I'm going slow. I'm a slow roller."

The limits imposed from the outside are still a problem for him, especially some of the people in "controlling positions in country music." A couple of DJs frowned on "Heavenly Bodies," which compares the cosmos with a beautiful body. "The same people that feel this way also feel that sex is a dirty thing. That makes God wrong!" he chuckles.

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LOS ANGELES

OSCAR'S CORNHUSKER

975 W. Foothill Blvd.
Azusa, CA 91702
Contact: Joe (213) 969-0011
Type of Music: Top 40, R&R,
C&W, rockabilly orig OK
Club Capacity: 520
Stage Capacity: 12
PA: No
Lighting System: Yes
Piano: No
Audition: Tape or live—call
Pay: Negotiable

ROLLS ROYCE CLUB

2409 W. Slavson Avd., LA
Contact: Billy Richard or Curly
(213) 298-9010
Type of Music: Black oriented
music, comedians, originals OK
Club Capacity: 850
Stage Capacity: 50
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for audition apt.
Pay: Negotiable

CELEBRITY CENTER

5930 Franklin Ave., Hollywood
Contact: Barbara Jespersen
(213) 464-0411
Type of Music: All but hard rock,
originals OK.
Club Capacity: 80
Stage Capacity: 5
PA: Yes
Lighting System: No
Piano: No
Audition: Sign up at 9 PM on
Thursday to play that night.
Pay: Showcase only

THE CONCERT FACTORY

1714 Placentia
Costa Mesa, Ca.
Contact: Joe or Mike
(714) 548-8615
Type of Music: Mod, ska,
rockabilly, heavy metal
Club Capacity: 300
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape
Pay: Negotiable

CAFE ORLEANS

7140 Reseda Blvd.
Contact: Beth
(213) 764-1458
Type of Music: R&B, jazz,
originals OK
Club Capacity: 100
Stage Capacity: 20
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send press pack to
Beth
Pay: Percentage of door

FILTHY McNASTY'S

Victory & Lankershim
North Hollywood
Contact: Paul
(213) 760-7939
Type of Music: Rock 'n' roll,
originals OK
Club Capacity: 500
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

TRANCAS

30765 Pacific Coast Highway
Malibu, Ca.
Contact: Al Warbucks
(213) 457-5516
Type of Music: Open, originals
OK
Club Capacity: 400
Stage Capacity: 20
PA: Yes, with operator
Lighting System: Yes,
we/operator
Audition: Send tpe, bio, pix to
above address
Pay: Negotiable

BRASS RAIL

233 S. Brand Blvd.
Glendale, Ca.
Contact: Louie
(213) 242-2227
Type of Music: Top 40, rock
Club Capacity: 150
Stage Capacity: 5-6
PA: No
Lighting System Yes
Piano: No
Audition: Live
Pay: Negotiable

H.J.'S

6411 Lankershim Blvd.
North Hollywood, CA
Contact: Mike or Joe
(213) 506-0382
Type of Music: Rock, reggae, new
wave, R&B, originals OK
Club Capacity: 200
Stage Capacity: 9
PA: Yes
Lighting System: Yes
Piano: No
Audition: Resume
Pay: Percentage of door

SIMPLY BLUES

6298 Sunset Blvd., 19th flr.
Hollywood,
Contact: Lloyd Baskin
(213) 466-3534
Type of Music: Variety, originals
OK
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for more info.
Pay: Negotiable
Showcase: Sunday, 4-7 PM

ROSEY'S RESTAURANT

3200 Rosemead Blvd.
El Monte, Ca. 91731
Contact: Bill 2-5 P.M.
(213) 572-9380
Type of Music: Country/rock &
oldies, originals OK.
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tape, vio, pix to
above address
Pay: Negotiable, comedy only
on M & T, call for more info.

THE STOP

12246 Moorpark St.
Studio City, Ca.
Contact: Herb
(213) 761-8686
Type of Music: Jazz
Club Capacity: 90
Stage Capacity: 6
PA: No
Lighting System: Minimal
Piano: No
Audition: Call for live audition
Pay: Negotiable

THE STAGE

10540 Magnolia Blvd.
North Hollywood, Ca. 91601
Contact: Marsha or George
(213) 985-9937
Type of Music: Rock
Club Capacity: 150
Stage Capacity: 4-6
PA: No
Lighting System: Yes
Piano: No
Audition: Send pix, tape to
above address
Pay: Negotiable

THE CANDY STORE

8117 Sunset Blvd.
Hollywood
Contact: Maggie or Rieke
Type of Music: R&B, funk fu-
sion, jazz, top 40 preferred
Club Capacity: 100
Stage Capacity: 8
PA: Yes
Lighting System: Yes, minimal
Piano: No
Audition: Tapes reviewed by ap-
pointment
Pay: Showcase, possible future
pay

RUMBLESEAT

4700 E. Pacific Coast Hwy.
Long Beach, Ca.
Contact: Richard Powers,
Johnny Maya (213) 438-1131
Type of Music: Top 40, rock,
new wave, reggae, R&B
Club Capacity: 400-500
Stage Capacity: 25' by 22' with
curtain
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, vinyl, audition,
schedule of past & future gigs
Pay: Negotiable

RETREAT CHAMPAGNE LOUNGE

3935 Sepulveda Blvd.
Culver City, Ca.
Contact: Arthur Porter
(213) 391-1196
Type of Music: Pop & jazz,
originals OK
Club Capacity: 100
Stage Capacity: 5
Audition: Call for information
Pay: Negotiable

THE LONGHORN

21211 Sherman Way
Canoga Park, Ca.
Contact: Bud Ragan
(213) 708-2557
Type of Music: Country
Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

CHEERS!

10700 Vanowen
North Hollywood
Contact: Cheri
(213) 761-6747
Type of Music: Any new music,
originals OK
Club Capacity: 125
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call or send promo
pack & tape to 5130 Cahuenga,
North Hollywood 91601
Pay: Percentage of door

SKIP E. LOWE'S TALENT SHOWCASE/HOLLYWOOD

ROOSEVELT HOTEL
Hollywood Blvd., Hollywood
Contact: Skip E. Lowe
(213) 656-6461
Type of Music: Rock bands,
singers, comedians, originals
OK
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for details
Pay: Possible if show is solid

Gig Guide

MONTE CARLO II
5222 Sunset Blvd.
Hollywood
Contact: Alan Pitch
(213) 396-1516

Club Capacity: 200
Stage Capacity: 8
PA: No
Lighting System: Yes
Piano: No
Audition: Tapes, resume and live audition if requested
Pay: Up to 85 percent of door

STARLITE ROLLER RINK
7727 Lankershim Blvd.
North Hollywood
Contact: Don or Lori
Type of Music: R&R, new wave, originals OK
Club Capacity: 1,000
Stage Capacity: 5-6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for audition info
Pay: Negotiable

CLUB 88
11784 W. Pico,
L.A., Ca. 90064
Contact: Wayne
(213) 479-1735
Type of Music: Variety rock, only originals.
Club Capacity: 250
Stage Capacity: 20
PA: Yes
Lighting System: Yes
Piano: No
Audition: by tape
Pay: Percentage of door

ALL THE WAY LIVE
(formerly Bullwinkles)
184 Broadway, Santa Monica, CA
Contact: Lauren 3-5 Mon.—Thurs
Type of Music: All types of new music, originals OK
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape and live
Pay: Negotiable

HUCKLEBERRY FINN'S
24588 Hawthorne Blvd.
Torrance, CA
Contact: Steve or Marty
(213) 373-7881
Type of Music: Jazz, avant garde, originals OK
Club Capacity: 80
Stage Capacity: 6
PA: No
Lighting System: No
Piano: No
Audition: Call after 2 p.m. for audition appointment
Pay: Negotiable

ORANGE COUNTY SAN DIEGO

SPIRIT CLUB
1130 Buenos Ave., San Diego, CA
Contact: Madalene Herrera
(714) 276-3993
Type of Music: Rock, power-pop, top national acts, orig. OK
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape & bio
Pay: Percentage/negotiable

RODEO
8980 Villa La Jolla, La Jolla, CA
Contact: Bruce Warren,
(714) 457-5590
Type of Music: R&R, new wave, national acts, orig. OK
Club Capacity: 560
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, bio, pix

DISTILLERY NIGHTCLUB
140 S. Sierra Ave., Solano Beach
Contact: John 9—5 weekdays,
(714) 481-5692
Type of Music: New wave and top 40 rock, orig. OK
Club Capacity: 350
Stage Capacity: 7
PA: No
Lighting System: No
Piano: No
Audition: Send tape and press kit to John Cross, 538 Stevens Ave., Solano Beach, CA. 92075
Pay: Negotiable

THE CONCERT FACTORY
1714 Placentia
Costa Mesa, CA
Contact: Joe or Mike
(714) 548-8615
Type of music: Mod, ska, rockabilly, heavy metal
Club Capacity: 300
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape
Pay: Negotiable

GOLDEN BEAR
306 Pacific Coast Hwy
Huntington Beach, CA
Contact: Kevin Kirby
(714) 960-5438
Type of Music: All forms of entertainment, orig. OK
Club Capacity: 300
Stage Capacity: 10 plus
PA: Yes
Lighting System: Yes
Piano: Yes, and organ
Audition: Tape, bio, and list of any forthcoming gigs
Pay: Negotiable

Song Market

ATTENTION SONGWRITERS: high energy danceable rock songs needed for single. Exclusive rights are not mandatory. R.H. Marshall (213) 460-6016

PUBLISHER ACCEPTING tapes with exciting hit songs for placement. Rock/pop/new wave a la Rick Springfield, Air Supply, Olivia Newton-John, Musing Persons to R&B like Michael Jackson, Evelyn King. Cassettes only. Please include lyrics. Caldon Music, 1215 Olive Drive, Suite 409, West Hollywood, CA 90069. (213) 850-0170 between 1—5 p.m.

FEMALE VOCALIST needs songs for rec. project. Sheena Easton, Melissa Manchester style music. Looking for unusual hook-oriented material with real production possibilities. Send tapes or lead sheets to Echelon Prod. P.O. Box 947, N. Hollywood, CA 91605. SASE for returns.

ONCE UPON A TIME MUSIC (ASCAP) is again reviewing material for publishing of Top 40 and country crossover hit songs only. SASE to 256 S. Robertson Blvd., Beverly Hills, CA 90211 (attention of Tom Hyndman).

MAINSTREAM HIT SONGS wanted by production/publishing company. Three song limit on cassette. Americana Music, 2029 Century Park East, Suite 4390, Los Angeles, CA 90067. SASE for return.

ATTENTION COUNTRY AND ROCK SONGWRITERS: I need some good, positive material for a female artist for live performances. Great exposure for your songs. Send cassettes and lead sheets with SASE to Canary Productions, P.O. Box 2346, Del Mar, CA 92014.

FEMALE VOCALIST needs your hit R&B/pop songs for upcoming record deal in early 1983. Ballads OK as long as they are soulful. Serious only. Mail tapes and SASE to Keely Marsden, 6700 Laurel Grove Avenue, No. 10, N. Hollywood, CA 91606.

PRODUCTION COMPANY-PUBLISHER needs new Top 40 country-pop/R&B-pop material for major recording acts. Call (213) 784-0388, ask for Lou or Bill.
WANTED: ANY TYPE of original hit material for male/female recording artists. Mail cassette to London Star Management, 10928 Magnolia Blvd, North Hollywood, CA 91601.

Miscellany

FEMALE DANCERS wanted for nightclubs. Call Mr. Stevens for information and auditions. (213) 751-3455.

WANTED: RELIABLE ROADIE for Red Zone. Willing to travel. Call Charles at (213) 467-5048.

STARVING MUSICIANS WANTED: Solos, duos, some trios. Gigs available, low pay, steady work. For information, call George at (213) 426-7950.

PRO SYNTHESIZER bass player needed for recording and live work. Paid. Pat (213) 876-4190 or 857-8381.

GUITARIST WANTED: strong rock and jazz chops, high rock vocals, some fronting experience a must. Good looks, rock image, and state-of-the-art equipment also necessary. Pays \$325—350 weekly. In-town gigs and 24-track recording. More money later. Tracy Cane (213) 661-1322.

LOOKING FOR a group to film a motion picture musical. Luther (213) 972-9183.

MARKETING DIRECTORS, publicity agents, music publishers, A&R people, promotion people: established record company seeking many professional people. Must have resume and two references. Call Gold Fox-International Records' personnel department at (213) 435-4615 for interview.

PRODUCER ACCEPTING tapes in search of solo artist/vocalist or band unit with unique and different sound in pop/techno-pop/dance rock. (213) 650-0170.

MENTIONAL PRODUCTIONS is looking for new talent. P.O. Box 323, San Diego, CA 91773-7023 (attention Eric Jones).

NEED TWO ROADIES for working band. Experience not necessary, but some knowledge of musical equipment helpful. (213) 362-7955.

SOUND MAN or engineer needed for power-pop band. Equipment not necessary. Experience a must. (213) 362-7955.

PRODUCTION COMPANY needs singers, dancers, bands, and comedians for recording, stage, and TV performance showcase. For detailed info, call (213) 462-5098, ask for Tommy Garnett.

MAKE BIG BUCKS 15%—30% commission. Phone sales. Easy \$200—400 a week. Five hour days, threeshifts. Call Andy (213) 883-5395 or Keith (213) 708-3642.

THORIN ENTERPRISES needs part-time assistant to help coordinate and promote shows at local clubs. Wage/commission. Irregular hours. Must be bright, capable, have initiative and a desire to work with rock acts. Some travel. Offices in South Pasadena. Call Duane at (213) 256-8625 1—3 p.m. for appointment.

AGENCY NEEDS SINGLES, duos, trios and bands for immediate California and road work. Top 40 and country. Send promo, tapes, etc. to: M.J. Gold, 1040 Cliff Drive, Suite 2A, Santa Barbara, CA 93109. No phone calls.

MUSICIANS & SONGWRITERS
Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter any difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

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Note: All ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale, such as "must sell" or "will sacrifice" are not acceptable. If you want your ad to repeat, give us a call after your ad appears. We are not responsible for any calls that are unsolicited or annoying.

NEXT CLASSIFIED DEADLINE THURSDAY, FEB. 10, 4 P.M.

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- Carvin folded horn bass bottom w/ 18" JBL. Mint cond. \$380 213-684-5245
- Legend 50w amp w/ 1-12" spkr. Exclnt cond. Warranty \$325 213-994-9159

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- Audio Technica 801 Mics \$75 (2)
- Biamp M2-V Crossover \$130 (1)
- Biamp EQ 210 Graphic EQ \$200 (1)
- Crown PZM 6LP Mics \$250 (2)
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- DBX 155 Noise Reduction \$450 (1)
- DNR 450 Noise Reduction \$135 (1)
- Eventide CD 254 Delay \$700 (1)
- Fostex A8 8-Track Rec \$1625 (1)
- Fostex A2 2-Track Rec \$600 (1)
- Fostex 3030 10 Band EQ \$150 (1)
- Fostex 3050 Digital Delay \$300 (1)
- Hafner DH500 Power Amp \$500 (1)
- Mic Mix 265 Flanger \$700 (1)
- MXR Digital Delay \$350 (1)
- Otari MX5050 2-Track Rec \$1500 (1)
- Soundworkshop 1280 \$2500 (1)
- Soundcraftsman EQ \$175 (1)
- Spectro Acoustics 202C \$300 (1)
- Tapco 2200 Stereo EQ \$150 (1)
- Tapco 4400 Stereo Reverb \$275 (1)
- Tascam 144 PortaStudio \$750 (1)
- Tascam Series 70 2-Track \$700 (1)
- Teac 3300 2-Track Rec \$500 (1)
- Teac 250 Cassette Rec \$125 (1)
- Teac MB20 Meter Bridge \$150 (2)
- Teac AX20 Mix Down Panel \$30 (2)
- Technics SH9010 EQ \$275 (1)
- Urei 811 Monitors \$2000/pr (1)

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- Orange power amps, great sound for guitar or PA 2x200w \$1600-ea or 4-250w power amps \$1800 for the four. Mike 213-992-1872
- Marshall custom built dbl reflex cabinets 300w capacity and plus incorporating 2-15" Altec speakers. Great for bass guitar or PA \$650 Mike 213-992-1872
- Stereo PA for sale 200w. 2 graphic eqs, 8 chnlns w/2 twin S12 spkrs \$1000 call after 6 Steve 213-399-5248
- 2 McIntosh MC30 amps. Works exclnt. 30w RMS per side \$200-firm 213-465-6455
- Peavy Bass combo, Mark III series, black wood, equipped w/15" spkr, 150w, 2 extension spkr outputs, parametric eq and heavy duty casters. \$575 Alan 213-460-2990
- Gibson PA head, 6PA 100, heavy duty \$100 or trade for amp 213-390-1265
- Sunn SR400 4 chnln PA board w/ 100w amp, mono, like new \$375 213-664-7622
- Carvin 4-12 guitar cab, 5 mo old, exclnt condition \$200 Jim 213-993-3558
- Traynor 265w 8-10's, built-in expanders \$650 or swap 213-846-5935
- Ampex B40 bass amp \$200 Robert 805-497-9753
- Polytone amp 90w \$300-obo Kevin 213-204-2567
- Kustom 200 amp w/ 2-15" spkrs \$400-obo 213-392-1008
- Ampex bass amp B-15S classic \$350 213-623-3805
- Any 16, 20 or 32 track mixing boards in any condition. Will pay top \$\$ Josie 213-392-3207
- Yamaha EM80 mixer, 4 chnln stereo w/ power. xlclnt cond. \$200-obo Joe 213-652-8670
- Acoustic bass cabinet, model 406 w/ 2-15". Xlnt cond. \$400-obo or trade for delay 213-986-3258
- Carvin Vega Stereo Amp 600w \$500-obo call after 6pm 213-361-5182k
- 12 channel snake \$125-obo. call after 6pm 213-361-5182
- Sound Workshop -series 30 recording console. Bob 714-625-3288k
- PA Snake- 140 ft-27 chann. all Cannon plugs. \$700-obo Gary 714-640-7123
- Carvin Vega folded 18" bass cab \$300. Roland Synthesizer-John 714-685-2394k
- Fender Dual showman top \$200 Steve 714-960-3579k
- Yamaha EM80 mixer, 4 channel stereo w/ power. Exlnt cond. \$250-OBO 213-652-8670
- Cerwin 8400 Stereo power amp. \$225 watts per channel-good cond. \$420 Scott 213891-1365k
- 2 Sunn cabinets, 2-12" speakers, 1 tweeter \$275-Call after 8pm 213-465-8882k
- Pre Amp, furman para metric equalizer, balanced inputs, outputs. Like new. \$235 John Khula 213-463-7862k
- Yamaha: Em 100ll mrx w/ anvil case and speakers w/ AKG telescoping stands. Brand new & like new \$975 213-460-5888 Patti 213-931-9532C
- Marshall 100w superhead top \$500 213-328-2595k
- 100w amp \$50. 213-837-7495
- Electro Voice 3 way PA cabomets \$500ea 213-345-4707k

3 TAPE RECORDERS

- MCI Scully 16 track recorder \$8500 Bob Meely 714-892-1859k
- Sony TC 252D 2 chann tape deck w/ Simul sync. \$150-Mark 213-379-0580k
- TEAC 3340S 4 trk w/ TEAC model 2a audio mrx & MB20 mrx bridge. Built in cabinet \$1200 firm Dave 213-973-8768k
- TEAC 3340S for sale. \$750. Perfect cond. Frank 213-6505009k
- TEAC Model A 1500 Audio reverse deck Reel to reel \$150 Steve 714-960-3579k
- TEAC 3340 S. 4 trk, 15 ips, simicsync, 10 1/2" reel to reel tape deck. Also, TEAC model 2, 6 input 4 output, audio mixer, with pan pots and mic/cine mix. Also Pioneer SR 101 stereo reverb. All items complete with patch cords, operating manuals, and original packing boxes. \$1300-firm Peter 789-2093
- TEAC DX4D noise reduction unit \$175 Craig 619-375-6533
- Telefunken mono tape recorders, studio spec, 3 speed. Cost \$2000 in 1945. Has new motor, new heads. \$300-obo Mike 213-992-1872
- Nakamichi 600 cassette deck. Perf cond \$350. Ron 213-463-4360

4 MUSIC. ACCES.

- Wanted! Anvill cases 4 Marshall bottoms good condition. Priced reasonable Peter 213-684-5245
- DBX model 158, 8 chnln w/ power supply and spare cord \$1500 213-345-4707
- Roland Dramatics TR606 and Baseline EB303, complete set in mint cond. \$500 before 10pm Alan 213-316-2603
- Roland Space Echo RE101, grt cond, foot switch, no reverb \$275 or trade Echoplex w/ recording, Sean 213-203-8563
- Drum drop, 4 volumes on 1/2 trk, 15 ips tape-all for \$50 Ron Watson 213-4678-4360
- MXR Dynacomp \$30 Robert 805-497-9753
- United Acoustic spkrs, 1 pr, valued at \$800 sell for \$300-obo Kevin 213-204-2567

- Large Anvill fibre case for JBL's, Leslie, Marshalls, etc. 41x25x37" \$100 Chris 213-306-5269
- Roland Vocorder SBC350 rack mount, used once \$550 213623-3805
- Kustom horn \$100 213-623-3805
- Yamaha spkr stands and dolly. Pr for \$100 213-881-2491
- Ludwig speaker stands and dolly Pr for \$100 213-2491
- Two JBL 2440 horns \$400-Two JBL bases \$400 213-881-2491
- Anvill cases for drums, Vox, boogie \$500 Will separate. Chris 213-306-5267
- Roland RE501 chorus space echo w/ sound on sound. New \$700-obo stu 213-454-1563k
- 1970 Custom bass spkr colmn, 3-15" JBL spkrs. Mint cond. \$800 714-645-4868
- Twany 714-540-4799k
- Schultz power soak, exclnt cond. \$55 213-343-9625k
- 28 Celestion spkrs for sale. \$400ea. Call evns only 213-793-7096k
- MXR flanger doubler \$275. Roland base-line, brand new, never used \$305 213-508-0164k
- 2 15" Sunn spkrs. Just 5 re-cond \$75ea call evns only 213-793-7096k
- 2-12" JBL spkrs. \$150/pair Tony 213-766-1592k
- Whirlwind snake. 12"-used \$350 213-281-5730k
- Anvill shipping case for les paul. Unused \$150. Call bet 5-9 213-874-8031k
- Sansul A-40 solid state 25w per chnln integrated amp, like new w/ owners manual \$95 Chip 213-887-2049k
- TSS 4312 studio monitor spkrs 12"-3way w/ adj cross over, 150w capacity. walnut cabinet like new \$315-one pair chip 213-887-2049k
- Sansul deluxe componet rack. 3 shelves w/ black finish. Perfect cond \$75 Chip 213-887-2049k
- Bass spkrs pair of JBL 15" enfolded horn cabinets, pair of 12" Altecs in reflex cabinets \$500-Mike 213-868-6024k

5 GUITARS

- Guitar wanted: BC Rich Mockingbird or Charvell guitar. Willing to pay \$550 Nicky 213-276-6519k
- Gibson Les Paul custom, cream color, good cond. \$450-obo. call after 6 213-651-1090k
- 69 Telecaster bass, good condition. Ralph 213-666-6650k
- Spector bass exclnt cond w/ flight case \$600 or trade for HK assault rifle 213-374-1830k
- Rickenbacker bass 4001 stereo w/hard-shell case \$350. Any time 213-341-5256 374-1830k
- BC Rich Eagle bass, black finish, exclnt cond w/case 213-891-1365k
- 1966 Rickenbacker electric guitar, blk & white w/case \$400-Ovation acoustic/electric w/case \$400. Yamaha JX50 w/ amp \$250 213-991-2491k
- Alembic short scale bass, series 1 w/ LED freq markers, exclnt cond. call evns. Marvin 213-982-9762k

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□ **1969 Gibson 335** \$600 213-345-4707k
 □ **Gibson L7** acoustic/electric guitar, 1948. Mint cond. All orig hardwood in case. New wiring, frets and neck in perfect playing cond. \$2250 Bob 664-7622k
 □ **Hofner Beetle** bass, 1964, very good cond, all original \$350-obo 213-874-5170k
 □ **1966 Strat.**, all original sunburst finish w/ rosewood neck. elnt cond. \$625\$ Steve 213-465-3554k
 □ **S Yarl** classic guitar, model 900, limited edition, \$800. call after 6 213-399-5248k

□ **1965 Rickenbacker 360-12.** Immaculate red sunburst 12 string. Used only in studio \$750 Richard 213-393-4874k
 □ **Dean Flying V**, collectors item, 1st yr edition, tiger stripe w/ cream trim, gold hardware, DeMarzios, on board pre amp. Looks outrageous sounds hot \$875-or trade. Serious offers only. Call after 7 pm 213-244-0467k
 □ **Takamine acoustic/electric** guitar \$195 213-413-5423k
 □ **Fender Music Maker** bass w/ case \$190 Robert 805-497-9753k
 □ **Kramer bass** model 50/50. only used at home \$500 or trade for Rickenbacker 4001 bass guitar 213-282-3420k

□ **1978 Gibson ES335** Sunburst finish with hardshell case and extras \$900-obo Kevin 213-204-2567
 □ **Vega Banjo** Tubaphone 2 by Martin with w/eth tuners \$700\$ 619-260-8444k
 □ **Guitars for sale-1961** strat, creme / a tortoise-shell pickguard. Good cond w/ case \$700 firm; Guild D-25, Mahogany face, w/case \$300-obo. John 760-7288k
 □ **Fender '63 Jazz** Master shoreline gold w/ matching headstock, all orig. w/white case. \$500-obo. Bob 213-882-7825k
 □ **Gibson '65 335-12** string, cherry red, all orig. Very rare. \$450-obo. Bob 213-882-7825k
 □ **Ibanez Destroyer II** w/ case. Looks outrageous. sounds hot \$350 Stu 213-454-1563k

6 KEYBOARDS

□ **Arp Odyssey** w/anvil case \$400 Blanca 213-728-5283k
 □ **Werlitzer Electric** piano, model 200a, xint cond. w/white navil ATA case \$550 213-653-4243k
 □ **Arp Omni** polyphonic synth. Very good cond. White hardshell case, pedal cmprmt 2 pedals, owners manual \$750 213-653-4243k
 □ **Univox Organizer**, B3 sound \$350 213-716-9381k
 □ **RMI Computer** keyboard w/extra cards \$1500 213-716-9381k
 □ **Krumar Performer** \$500 213-623-3805k

□ **Soundchaser** 16 osilator digital synthesizer Includes apple computer. New \$3200 Jim 213-467-5722k
 □ **Wanted Yamaha CP70** or CP80 electric grand. Cash for the right piano. Curt 213-896-3258k
 □ **Arp Omni** poly synth, perf. cond \$600. Oberheim DMX drum computer. New. \$1900 Ron 213-467-4360k
 □ **Oberheim OB-XA** w/200 programs \$3000 213-392-1008k
 □ **ARP Quadra** fully polyphonic synth, an orchestra at your fingertips. \$2000 Atu 213-454-1563k
 □ **Roland elec. organ** brand new in box, never used. \$400 OBO. Mike 213-462-6119k

□ **Fender Rhodes '73** stage piano \$450 steve 960-3579k
 □ **Roland Syn SH1000** \$250 Jay 714-685-2394k
 □ **Melltron Mark 4** needs work \$1200 Bob Meely 714-892-1859k
 □ **Honer D6** clavinet. Exclnt cond. \$500 Rick 213-820-5061k
 □ **Roland EP10** electric piano w/harpsicord mode exlnt cond \$450w/stand 213-343-9625k
 □ **1973fender Rhodes** stage piano w/o amp \$525 213-973-4583k
 □ **Fender Rhodes**, studio 88 new cond. \$900 213-652-6230k
 □ **Hammond B-3** portable. First \$650 takes it. Call after 6pm 213-851-1090k
 □ **Honer D6** clavinet \$400 213-281-5730k
 □ **Acoustic 5'** baby grand piano. Exclnt cond. Just refinished. \$2500 John 213-422-2095k
 □ **Prophet 5** exclnt cond. \$3400 Don 213-957-7122k
 □ **Arp Omni** w/anvil case. Perfect cond. Professionally kept. \$650-obo. call evens 213-836-4295k
 □ **Oberheim OBX 8** voice synth w/ anvil case and pedals. Exlnt cond \$3000 213-766-6315k

7 HORNS

□ **Somer Mark 6** soprano sax w/case in mint condition. Exint intonation. \$1000 213-392-3207k

□ **Gemeinhardt Silver** plated flute, new. \$250 213-762-4355k

8 PERCUSSION

□ **Ludwig tom tom** legs w/brackets. \$20-obo 18" maple bass drum hoop \$10-obo 213-760-4568k
 □ **Zildjian 20"** \$100, 15"-\$80, 18"-\$40-Tama mahogany snare w/case \$200 714-223-0894k
 □ **2 Sets** of drums 1 Ludwig, 1 Rogers, both 4 piece exclnt cond- '65 vintage. 1 blue, 1 yellow. \$300-obo includes cymbals, pedals, stands, accessories 213-837-7495k
 □ **5 piece** Ludwig studio set, pro stands, cymbal, cases and pedals. About 1 yr old \$750-Sam 213-342-2803k
 □ **Ludwig, brand new** 18 piece mahogany wood octaplus plus set, full set double row of toms, 2 24" bass drums, 18" and 24" floor toms, every drum ever needed. 213-372-1487 213-372-6089

Ludwig 8 piece and 10 piece brand new mahogany wood set 24" bass drum with hardware \$1500 and \$1600 213-372-1487 213-372-6089
 □ **Ludwig double-headed** classic tom toms, 9x13 brand new, trade for 12"x15" or \$100-obo. Paul 213-292-5430
 □ **Ludwig super** sensitive snare, xint cond. \$100-Ludwig 1960s tymbalis xint cond. \$150 with case. Jim 213-994-4417k

9 GUITARISTS AVAILABLE

□ **Lead guitar** melodic and versatile. British presence and equipment is available for interesting projects. Daniel 213-706-0294

□ **Guitar player** looking for serious minded, creative band. Pro only. Randy 213-981-7321
 □ **Lead guitarist** attended Berklee, looking for progressive musicians to form serious band. Call anytime. Bill 213-935-6772k

□ **Lead guitarist** seeks touring and recording situation new wave and straight ahead R&B Doug 213-889-2459k
 □ **Lead guitarist** available, familiar with jazz, rock, and classical styles. Studio and stage experience. Jim 213-858-0424k

□ **Pro guitarist** with backup vocals seeks hot original working or near working band. No amateurs please 213-399-8973
 □ **Lead guitarist** songwriter with classical blues, jazz, progressive rock styles. Emphasis on soloing seeks innovative band with pro attitude. Reads/writes music. West Covina. Jess 213-337-8442k

□ **Lead guitarist**, guitar synthesist with 19 years of stage and studio exp. with name acts seeks working pro band. Chris 213-840-0395k

□ **Lead guitarist** seeks wrking hard rock group. Concert and recording exp. Will travel. Good stage presence. BBILLY Squire Bad Co. type band. Tape and pro kit on req. 213-659-8755k

□ **Versatile pro guitarist** w/vocals, education experience, great equip. incl. GR 300 synth. Can read/write/arrange. Avail. for club, temp work, etc. Steve 213-876-4872k
 □ **Guitarist** exp in all R&B styles, good solos, have pedal board and gd equip. Looking for working band, stage or studio. Call nights or mornings. Larry 213-294-0502k

□ **Guitarist seeks pro group Top 40 pop-rock. Most styles, serious** 213-345-4586k
 □ **Rock guitarist** exTop 40, looking for a group, session and touring exp. 213-874-4820

□ **Guitar player** 18 years old seeks bass and drummer for new hot rock band. Infil: Van Halen, Ozzy, Scorpions, and Motels. Serious player. Rocky 714-540-7413k
 □ **Guitarist** doubles on mandolin, dobro, lap slide, etc seeks wrking sit-casuals, recording, etc. John 213-760-7288k

□ **Rhythm guitarist** with strong vocals and found original mead guitarist seek powerpop band. Orig., only. 714-829-1950 or 793-6800k

□ **Lead guitarist** seeking all orig. hi energy hard rock or heavy metal band. Pro attitude image and equipment. After 6 213-244-0467k

□ **Lead guitarist** lead vocalist multi-instrumentalist seeks Top 40 or casual group. Familiar with curretn Top 40 and standards. 12 years experience. Pat 213-506-6901k

□ **Guitarist/guitar synthesist** all styles for musical "I'm Getting My Act Together." Doubles on bass and keyboards. Lead vocals, 14 years experience concerts, clubs, sessions John 213-652-4756

□ **Pro guitarist** seeks hi energy R&R/new wave or funk wave group. Experienced and versatile, dependable. Ron 213-426-5187k

□ **Guitar player** available plays all styles, sings lead and reads. Neil 213-278-9470k

□ **Lead Guitarist/songwriter**, w/classical, jazz, progressive rock styles seeks serious, innovative band w/pro attitude! Read/write music. Jef 213-337-8442k

□ **Lead guitarist** seeks r&r or country band. Good chops, equip, great image-sing current & oldies. Temp work OK. 213-276-6519k

□ **Female guitar** player looking for all orig r&r band. Call after 6 213-284-5394k
 □ **Ld guitarist/ld vocalist** avail. No current top 40. Dana 213-763-5622k

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Guitarist into Genesis Alan Holdsworth, Jeff Beck seeks band in similar vein. Paul 213-559-9198K

Por seeks serious recording or working band. Also seeks alternative to T40/country. Have original material. Gary 714-369-0396K

Ld guitarist/vocalist, experienced, dependable, seeks working rock or high energy country band. 213-249-4639K

Ld guitarist, female, seeks estab. original band. Songwriting ability, 9 yrs. experience. Linda 714-495-46699K

Blues guitarist available for working situations. Berkeley grad. 213-828-9651K

Randy, young, flashy ld guitarist from NY, looking for pro heavy metal band w/ management. 213-559-5382K

Jazz-Rock guitarist, formerly w/name Swiss recording band. Very expensive, good improv, session & touring experience. Mesa Boogie equipment. Date 213-942-7944K

Ld guitarist/vocalist/songwriter available in commercial rock to har pop vein, to join working band w/strong original music. Prefer established act, but will consider. Tour and recording experience. References. 213-990-8332 before 6

John 213-352-0872 after 6K

Lead Rhythm guitarist w/killer image, pro equip & transportation, seeks band on, or soon to be on LA circuit w/ future plans. No wimps, heavy drugs or personal problems. call TTV. 213-848-5183K

Have guitar, will travel. Rhythm guitarist, spacy lead, mid est influence. Compose, sing. Exlnt equip & trans, seeks progsrve new wave. Blank Frank 213-650-5069K

9 GUITARISTS WANTED

Guitar Hero wanted for dollar bound new music single guitar band. Confidence, looks, licks and brains a must. 213-947-7528K scott

Wanted: Private guitar lessons. Acoustic/ all styles of music. Sharon 714-962-7958K

All Female rockabilly band needs cool ld guitarist. Must play & look wild. 213-996-6043

Female Ld and/or rhythm guitarist wantd by female original rockabilly band. Into Stray cats, Blasters, Buddy Holly & Elvis. Barb 213-851-9361K

Ld guitar, pro, wanted for superstar rock band w/female lead vocalist for major recording contract, tv & movies. Must be able to co-write, & know T40. Pro only. 213-859-8087K

Killer Rhythm section seeks Dean chamberlain. Scott 213-947-7528K

Guitarist wanted for new wave rock band w/album & air play. Must have good image. No beards or mustashes. 213-855-0203K

Guitarist wanted for reggae pop band. Bob 213-843-5470K

Hot new wave band looking for lead guitarist. Mark 213-221-7316K

Lead guitarist wanted. Double of bass, strong rhythm and bkgrnd vocals a must. Infl by Journey and Chicago. After 7 pm. 213-906-8609K

Rhythm guitarist/voclst must be able to play 50s and 60s R&R. Little country, heavy metal flavoring. Millie 213-780-9775K

Myisk is now interviewing male and female melodic rock guitarists. Must be versatile, creative, and have a firm grip on reality. All serious minded, success oriented replies welcome. Leave message Jean 213-843-6547K

Still looking for that one guitar player out of 100,000 who plays mainstream comm. rock ala John Cougar, Petty, Joel. Must have string vocals. T. West Enterprises. 213-907-8742K

Female guitarist/frontinger wanted for Top 40 variety standard. Some travel. Pros only. Mike 213-856-0374K

Guitarist/songwriter wanted for hi energy melodic rock group with great contacts and major industry interest. Steve 213-704-9487K

Guitar player with talent and confidence for single guitar new rock dance band appearance and presence a must. Scott 213-947-7528K

Madam X rock group is currently negotiating with major record labels. We are seeking a good bossist with a good singing voice -high preferably. Paid Rehearsals. Rick 213-894-5590K

Bass player needed w/ awareness of melody & counterpoint with simplistic style for band w/ European sound a la Simple Minds, The Cure & Electric influences -Steve Reich, Eno, Revel Don or Sherry 213-874-9759K

Bass Player wanted for contemp commrcl rock band. Must have great image, chops, sing harmony. Group has label deal. Pros only. 213-276-6519K

Bassist wanted w/ some exp & equip required to play w/ East Coast musicians forming R&B T40/orig band. Bob 213-410-1976K

European style heavy metal band w/ album credit seeks male ld vocalist. Image & pro attitude required. 213-761-8482K

Bass player wanted for original new wave pop group. Have gigs- only pros please. 213-506-8153K

Bass player wanted for techno funk band, Conversation. Influn by gabriel, Devo, Simple minds, Gang of four. Must be serious, group oriented player who knows how to sound good & consistent. Mike 213-344-6360K

Wanted: upright bassist to accompany jazz vocal group. Howard 213-933-4215K

Bass player needed for serios prog. rock band. Infl Beck, Rsuh. Bill 213-935-6772K

Bass player wanted for new wave band. Infl T. Dolby, Split Enz, Squeeze, etc. Recording and gigging soon. Tom 213-501-3342K

Bass player wanted for heavy metal tpo prog. rock band. Infl Iron Maiden, Rush, Must be gd. plyr with fills. 213-831-9687K

Still lokking for that one bass player out of 100,000 who plays mainstream comm. rock a la Cougar, Pwetty, Joel. Must have strong vocals. T. West ENt. 213-907-8742K

Bassist wanted: Sweet Revenge now interviewing pro bassist vocalist writing a plus. Duran Duran, Pretenders. Production management backing. Angela 213-454-8569K

Acoustic bassist wanted for orig. jazz trio. Jason Peri 213-660-2578 or 662-3184K

Working show and Top 40 band needs bass player. Must sing lead, read music, and be free to travel. Good stg presence a plus. 213-457-7932K

10 BASSISTS AVAILABLE

Elec. bassist pro, 29, reads, writes, transcribes. Plays country rock, show, and jazz. Free to travel. Chuck 213-784-1830K

Bassist seeks in-town house band, shows, and showcases. Good reader, good player, all styles. Marty 213-663-0317K

Bass player seeking Top 40 band. Play all styles. R&B, funk, Top 40, rock, jazz. Sing lead and backup. Trans. and gd equip. Danny 213-222-1314K

Bass player seeks working band. 12 years exp. gd. e equip. Will travel. 28 years old. Bob 213-396-6800K

Bassist looking for wrking sit. Club, recording, casuals, 15 yrs exp. David 213-841-7132K

Bass player 27 seeks orig. estab. band. All styles, pros only. Call after 4:15pm Dan 213-782-9791K

Bass player available for wkng Top 40 or country band. Much studio and stage exp. Scott 213-345-3969K

Bass player with lead vocals, strong ham. and pro concert equip sells Top 40/R&B/fusion/funk band with gd mngmt and pos. high energy. Orson 213-841-4054K

Bass player seeks t40 or country rock copy group. 3-5 nights per wk in town. Some vocals, much experience, exlnt equipment. Ron 213-997-0230K

Bass player looking to get w/all orig. funk/pop/jazz band. Pros only. Exlnt equipment, will travel. Bobby Sparks 213-871-8054K

10 BASSISTS WANTED

Bassist wanted for band with 16 track facility immediately. Pro interest. Kent Tavior 892-5591K

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□ **Bass player** wanted for orig. new wave dance band. Cho or Doug
213-506-0396
213-841-8873k

□ **Bass player** wanted male or female, by serious wrking original R&R/R&B band. Billy
213-919-5300k

11 KEYBOARDISTS AVAILABLE

□ **Keyboard/arranger** doubles on guitar, seeks working jazz country or MOR situation Vocals, read, fake. 213-982-6637k

□ **Keyboard player** pro with polysynth sings, reads, plays left-hand bass, seeks imm. work. 213-506-7238k

□ **Pro rock keyboardist** 22 yrs. 10 yrs exp seeks signed or soon to be signed band a la Billy Squier, Journey, Foreigner. Pro attitude and pro equip. Eric
714-759-1345k

□ **Multi-keyboardist** avail. for wrking band or seek to be wrking band. Fully equipped, Berklee grad
213-281-5730k

11 KEYBOARDISTS WANTED

□ **Keyboardist** wanted for original band. Mixture of styles to play club circuit.
213-466-8012k

□ **Madame X** rock group is currently negotiating with major label. We are seeking multi-keyboardist with electric grand piano and multi-voice synth. Rick
213-894-5590k

□ **Multi-keyboardist** wanted for original rock band. Finalists in the KLOS-Miller High Life Rock-to-Riches contest. Pro only. Russ
213-509-0591k

□ **Polyphonic synth** player wanted. Color and texture like Thomas Dolby, simple ambience like Brian Eno. Doug or Sherry.
213-874-9759k

□ **Keyboardist** wanted for outstanding melodic rock band with mod. infl. Must have talent and good equip. Vocals a plus.
213-332-5869k

□ **Singer** seeks keyboardist for lounge room duet. Intro pop, jazz, ballads, dance music.
714-997-4099k

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□ **Keyboardist** wanted for Top 40 and original band.
213-242-1982k

□ **Wanted:** keyboard player for R&B/rock funk band. Must own equip. Rachael
213-662-6438k

□ **Multi-keyboardist** wanted for pro original jazz project. Creative input and solo ability a must. Gig forthcoming. Dave
213-666-4405k

□ **Keyboardist** wanted for totally new type of group. Must read well and be available for some travel.
213-623-3805k

□ **Keyboard player** wanted for Brit. rock band. Needed for strings, piano arrangement for mndren soundtrack music style. Good image only.
213-906-8722k

□ **Synthesizer player** wanted creative, musical, sparse for original mod. unit. Bowie, Eno, Gabriel, Sparks. Carson or Russell.
213-704-0128 or 760-7054k

□ **Keyboardist** wanted for pop-rock and roll original dance music. Currently dealing with record label and playing circuit. Rhythm guitar and backup vocals helpful.
213-462-4922k

□ **Synthesizer** keyboardist wanted for superstar rock band with female ld. voc. for major recording contract
Live TV and movies. Must be able to co-write as well as know Top 40. Pros only.
213-859-8067k

□ **Polyphonic synth** player wanted by Dr. Fright and the Surgeon Generals. Up and coming gigs. Needed immediately.
213-344-3347k

□ **Multi-keyboardist/vocalist** wanted by orig comm. classically infl. act. Strong vocals and rock image a must. Pro attitude and equip. Mark
213-966-7114

□ **Keyboards** wanted. Recording artist looking for partner to write, perform, and play keyboards ofr fut. ure records and road gigs. Should be versed in inspirational and pop music. Pat
213-564-2233k

□ **Keyboardist** with synth wanted. Vocal ability preferred for orig. new wave dance band. Mitch
213-3390-9627k

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□ **Synthesizer/keyboard** player wanted by new wave band. Infl: T. Dolby, Split Enz, Squeeze, etc. Writing and vocals a plus. Recording and gigging soon. Tom
213-501-3342k

□ **Pro keyboardist/vocalist** wanted to complete orig. pop-rock band. Tom
213-396-6850

□ **Keyboard player** wanted. Left hand bass, singing. Bob
213-389-4929k

□ **Keyboard player**, able to play 50s and 60s. Jerry Lee Lewis, Fats Domino, Little Richard type piano, a little country and metal flavoring. Must be able to sing. Millie
213-780-9775k

□ **Multi keyboardist/songwriter** with gd. equip and trans needed to collaborate with drummer on R&R/funk project. Kevin
213-649-2450 or 204-2567k

□ **Female polysynth** player synth bass player with drum computer needed to join elec. unit. Style of the Residents, Kraftwerk, A. Brown, Berlin.
213-716-9381k

□ **Emulator player** needed to join elec. unit. Style of the Residents, Kraftwerk, A. Brown, Berlin.
213-716-9381k

□ **Sweet Revenge** new interviewing innovative keyboardist. Needed for orig 8;0e R&R team. Production, engineer, management and backing. Pro image. Angela
213-454-8569k

□ **Pro keyboardist** wanted for band with 15 track facility wanted immediately. Kent
714-892-5591k

□ **The Here**, a new wave dance rock orig band is aud. exp. multi-keyboardists. Sir Paul Prod.
213-846-0406k

□ **Lounge room** singer seeks keyboardist for duos act. Must play left hand bass.
714-997-4099k

□ **Wanted: female keyboardist** with vocal ability for wrking female Top 40 club band. Cheryl
213-361-5036k

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12 VOCALISTS AVAILABLE

□ **Male lead singer** available. Powerful and smooth. 10 yrs studio exp., much live exp. Looking for group with record deal. Good image and attitude. Label exp. John
213-837-0763k

□ **Singer with 10 yrs** exp on the road seeks band Serious inq. only. Dewey
213-848-9447k

□ **Looking for a job** as vocalist. Available immediately.
213-893-9819k

□ **High energy versatile female** vocalist with training and experience in lead, har. fronting and rhythm guit. seeks tight working sit. Amy Webb
213-980-8687k

□ **Lead vocalist** songwriter seeks down-to-earth R&R band. Owns large PA. Iftu: Springstein, Dire Straits. Call 7-11 pm Steve
213-366-3930k

□ **Male vocalist** looking to form pop rock jazz group. Needed are pianist, lead, and bass guitar, drums, 2 female backup singers. Songwriters welcome
213-654-6741k

□ **Maniacal female vocalist** spanning the globe for other radicals who want to dominate the world.
213-372-3375k

□ **Lead singer** seeks R&R band 50s and 60s. Kobi
213-784-5348k

□ **Dynamic female lead vocalist** with good R&R image looking for wrking band.
213-980-4828k

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- **Pro vocalist** looking for band into rock with a touch of soul. Kent 213-656-7268/276-8528k
- **Dynamic lead vocalist/front man (female)** from East Coast looking for pro metal act. Maiden, Hagar, Ronnie Dio, etc. If you're looking for a female vocalist, please don't call. I'm not what you want. Liz 213-658-6705
- **Female vocalist** seeks wrking or near wrking country or Top 40 band. Good copnnection. Can travel. Call after 6 Randi Shannon 213-763-2739k
- **Hollywood based vocalist** from new York seeks band into hi energy danceable rock material. 13 yrs pro exp. Toured with Bowie and Van Halen. RJ Marshall 213-460-6016k
- **Dynamic female vocalist** with commanding stage presence. Extensive studio and video exp. on both coasts seeks working band only. Full PA. Noel 213-392-3207k
- **You need a dynamic, versatile female vocalist**, who doubles on rhythm guitar? You got it. Amy 213-980-6687k
- **Exp. pro female vocalist** seeks est. rock band. No fooling around. Amy 213-980-6687k
- **Creative pianist/multi-keyboardist** avail. for club work 213-548-7223k
- **Male lead vocalist/lyricist** with dynamic and unique stage presence from NY. Have concert and recording exp. Paul 213-556-8767
- **Attractive lead vocalist** 3 1/2 octaves, classically trained, sing Benatar, Chaka Kahn, Steisand, or Top 40. Strong harmonies. Avail. for working, recording, or club band. Katrina 213-841-4054k
- **Female vocalist** available for new wave or pop music style. Kathy 714-971-1312k
- **Avail: female lead, dynamic rock** voice, much experience. Live studio work and influences Pretenders, Benatar, Berlin. Seeks creative rock band. Elaine 714-627-5770k
- **Male vocalist** with st. vocals and stage presence avail. Have material. Can get top gigs and showcasing. R&B/R&R. Petra 213-854-1013k
- **Frontman** seeks very pro, very image-con. melodic rock metal unit. I have rehearsal P.A. attitude, image, looks, tapes, and video. Pat 213-506-6901k
- **Female vocalist** with great rock look and strong voice looking for sophisticated rock band with solid grooving rhythm section. 805-497-9769k
- **Male vocalist** 20 yrs old seeks pop/R&B band or situation. Influences Fleetwood Mac, James Ingram, Kenny Loggins, etc. Nial 213-652-0529k

- **Female lead vocalist** front person high energy rock and pop influence better than a tenor and prettier too. Tapes and photos for pro situation only. No teens or friends. Rocky Turane 213-362-5460k
- **Christian female** lead vocalist writer orig. sound and style seeking pro calibre orig. band. New wave reggae pop. Call after 6 pm. 213-994-7910k
- **Vocalist available** all styles, jazz to rock, Stevie Wonder, etc. Also play guitar, piano, bass, drums, harmonica, Kevin. 213-982-9554k
- **Female vocalist** seeks working all-male band or situation. Age 21. Influences Linda Ronstadt, F. Mac, Scandals. No hard rock. Roni 213-652-0529 or 966-6066k
- **Male vocalist** writer, pro, dedicated with strong voice seeks top-notch pop/rock situation. Leave message Jamie 213-650-0148

- **Male or female vocalist** needed for dynamic hard rock club band. Must have experience. John 213-342-1977k
- **Male lead vocalist** tenor wanted for hi energy orig. comm. heavy metal band. Por attitude and image only. Tape helpful. 7-11 213-244-0467k pm
- **Male Oriental vocalist** wanted, prefer 45-55 yr old for techno-pop, avant-garde combo. Rick or AL 213-901-1176k
- **Experienced female vocalist** to work for pro male vocalist in Vegas type revue. Only the best need apply. Send promo to London Star Management, 10928 Magnolia, N. Hollywood, CA 91601 213-709-0447k
- **Dynamic front man** with strong vocals and stage presence desired for incredible act with label int. Image and compatibility a must. 213-386-0489k

- **Drummer avail for Christian music, Rock, jazz, etc** 213-634-4055k
- **Russ** 213-342-1977k
- **Drummer** wants to rehearse w/ace guitar player. Must have own equipment 213-291-1063k
- **Von Smith** 213-291-1063k
- **Rock solid drummer** w/ excellent meter and dynamics seeks original high energy melodic rock group. 213-704-9487k
- **Steven** 213-704-9487k
- **Exp. Drummer Avail.** 18 yrs. playing. Tours and rec band. Has gear and trans. Good clean, young image. Prof replies only. Chris 213-871-8637k
- **Exper drummer** into rb/funk/rock and pop looking for working situation. T40, touring or recording. Lanise 213-650-0449k
- **Drummer/vocalist/writer** seeks orig. rock group with keyboard. Has 10-piece kit, trans., rock image, and day job. Solid, hard hitter and versatile with studio and stage experience. Call before 4 pm Stan 213-880-4523k
- **Drummer, 20 yrs exp** versatile, standards, Top 40, country. Prefer San Gabriel Valley, but flexible. mike 213-914-1043k

12 VOCALISTS WANTED

- **Vocalist** pro tenor range nneeded for 10 piece show band. 213-466-5655k
- **Lead vocalist** wtd for outstanding melodic rock band with modern infl. Must have great voice strong image. Joe 213-332-5869k
- **Wanted: dynamic male R&R singer** for estab. LA band. Power and charisma a must. Richard 213-784-1590k
- **Female vocalist** wanted for totally new type group. Must read well and be avail for some travel. 213-623-3805k
- **European style heavy metal** band with album credit seeks male ld. vocalist. Image and pro vocie required. 213-761-8482k
- **Male singer** modern creative, intelligent, hardworking for orig. modern musical unit. Bowie, Devo, Gabriel. 213-704-0128
- **Carson Russell** 213-760-7054k
- **Female vocalist** wanted with know. of music of the 20s, 30s and 40s. Dave 213-788-5567k
- **Working band** seeks vocalist who also doubles on woodwinds, preferably sax. Days only Scott 213-542-5941x621k
- **Singer** wanted for aggressive new wave rock band. Prefer black female into Van Halen, Men at Work, and Supremes. Call before 9am Peter or Mickey 213-995-1155k
- **Alto or tenor vocalist** wanted by orig. band. Will be working in summer. Need to rehearse immediately. Frank 213-884-4838k
- **Vocalist/guitarist** wanted. Org. music, infl Beatles, Hollies, 80s-80s rock. Dedicated, no drugs. Craig 213-570-8079k
- **Dynamic male vocalist** needed for unique melodic, and powerful orig. hard rock band. Must have power, range, and drive. Pros only. 213-457-9288k

13 DRUMMERS AVAILABLE

- **Double bass drummer, 27, seeks rock band with long term road work. Pros only.** 213-570-9017k
- **Drummer looking for jazz or progressive group. Bob** 213-342-1415k
- **Modern drummer with image seeks working sit. with synth oriented band with electro-pop or DOR direction. Kevo** 213-293-9623k
- **Drummer with 12 yrs of studio and stage experience** clean image, strong vocals, looking for orig. rock or pop situation. Greg. 213-906-1396k
- **Pro drummer, 18 yrs exp.** avail. for road touring. English chops, backup vocals, plays all styles. Tapes and pix avail. on req. John Marshall 213-550-6869k
- **Drummer, 10 yrs. exp.** looking for country or country rock/rock and roll. Club and recording experience. Looking for working band in LA area. Pros only. 213-549-6908
- **Drummer available.** Has good eye, big ears, good taste. All styles. Tand Richards 213-559-9111k
- **Latin American pop percussionist** avail. Has many credits, many yrs. exp. J.C. 213-906-9501k
- **Drummer/percussionist** seeks band with gigs. Exp. in all styles. Have played with top artists. Also avail for fill-ins. Jeff 213-370-2258k
- **Electronic percussionist** with 12 syndrums and drum computer avail. for hi-tech elec. dance band work. 213-390-1265k
- **Drummer 10 yrs exp.** looking for a country/country-rock band. Have club and recording experience. Looking for a working band. Pros only. 213-549-6908
- **The Ultimat** strongest, loudest, hardest hitting drummer w/stage and studio exp, plays double bass, seeks ultimate heavy metal band. Experienced only please. Paul 213-292-5430k
- **Drummer/percussionist with top name studio and exp. Bob** 213-506-2961k
- **Versatile, solid drummer, male or female,** needed for noew-forming melodic rock band. Positive attitude own equip. and trans a must. Serious minded. Leave message. Jean 213-843-6574k
- **Steel drum player** wanted for demo session (one rehearsal). Pop arrangement with rock feel. Poss. orig. group sit. Recording exp. helpful. Mike 213-661-5367k
- **Wanted: the hardest hitting drummer** in LA. Call after 6 pm. Willie Basse 213-464-3146k
- **Sweet Revenge** now interviewing drummer. Pro rock image a must. Backbone needed. Prod., management, and backing. Original 80s R&R team for audio, video, and showcase. Angela. 213-454-8569k
- **Multi-percussionist** needed for orig. jazz trio. Jason Pearl. 213-662-3184/660-2578k
- **Drummer wanted** for orig. melodic very hard rock band. Xint powerful and musical originals. Must be hard hitting with meter and drive. Bill 213-398-8028k
- **Drummer** seeking orig rock new wave band. Pro attitude. Bob 714-892-2318k
- **Drummer** seeks Top 40 band. Gary 714-953-2865k
- **Creative energy** on drums, solid rhythmic innovative with record and video seeks pro situation with management. Tom. 213-540-6505k
- **Drummer** 17 yrs exp on stage, studio, concerts, TV, 3 sets of traps, recorded with top bands, percussion intruments. 213-563-4581k
- **B. Wild's drummer** Tom Maxwell is avail. for serious pro situation with management. 213-540-6505k
- **Pro drummer** seeks wrking rcrding group, any style. Xint equip and transportation. Robert 415-540-8785k

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L.A. SONGWRITERS SHOWCASE

February 9

- 7:00 PM Hang out interview with: Alonzo Miller, Music Director for KACE
- 7:45 PM Cassette Roulette (Hosted by BMI), publisher song evaluation by Ron Kramer of K II Management.
- 8:30 PM "Live" Showcase featuring *Gifted*, an exciting mix of R&B, Pop, and funk.
- 9:00 PM Pitch-a-thon with Ron Kramer, looking for songs for *Rebbie Jackson*, R&B-Pop styled, brother Michael Jackson producer, as well as Gospel-Inspirational songs for *Maria Muldaur*.

February 16

- 7:00 PM Hang out interview with: Paul Rothchild, legendary producer of The Doors, Janis Joplin, Joni Mitchell, and many others.
- 7:45 PM Cassette Roulette (Hosted by BMI), publisher song evaluation by Danny Strick, from Almo-Irving Music Publishing.
- 8:30 PM "Live" Showcase with *The Stingers*, Danceable Rock with Rockabilly overtones.
- 9:00 PM Pitch-a-thon with Currie Grant, manager of Record One Studios, screening material for *The Motels*.

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13 DRUMMERS WANTED

- **Madam X** is currently negotiating major labels. We need a drummer. Rick 213-652-8670k
- **Hunter** needs a hard rock drummer with presence and chops, equip and trans. a must. Working, orig band. Marty 213-466-1338k 213-464-3219k
- **Drummer wanted** with some exp and equip, required to play with East Coast musicians forming R&B/Top 40/orig band. Bob 213-410-1976k
- **Female drummer** wanted by female orig. rockabilly band into Stray Cats, Balsters, Buddy Holly, Elvis. Barb 213-853-361k
- **Drummer** plays jazz, R&B, R&R, Russ 213-634-4056k

14 HORNS WANTED

- **Sax maniac** wanted for dollar bound new music band. Dedication, confidence, looks, licks a must. Scott 213-947-7528k
- **Sax-trumpet** player wanted for Brit. rock group needed for big-band modern pop sound. Good image only. 213-906-8722k
- **Trumpet and trombone** player wanted with some exp. and equip required to play with East Coast musicians forming R&B Top 40 band. Bob 213-410-1976k
- **Sax player** wanted who can sing backup or play other woodwinds. Call days only. Scott 213-542-5941x621k

15 SPECIALTIES

- **Need musicians:** synthesist, bass, drums, percussionist, sax player opr orig. techno-dance music. 213-654-4193k
- **Musician and songwriter** now has 49 orig. songs Chop oriented. Dutch 213-786-3360k
- **Percussionist** with unique instruments and sound to join forming percussion ensemble playing free new age music, ultimately to become part of media prod. Call today Toney Teresi 213-366-1183k
- **Christian new wave/reggae/pop** band forming. We need musicians and songwriters semi-pro and pro calibre. Hollywood area. Call eves. 213-994-7910k
- **Female R&B vocalist** or R&B band with or

without songs wanted by producer.

- 213-650-0170k □ **Figure Free Theatre** looking for a band. Jeol, McDonald, Beatles, Dylan that revolve around floor show for free. Bob Conrad 213-673-4601k
- **Gospel recording group** seeks musicians of all kinds. Steve 213-515-5832k
- **Pro country** female vocalist with rep. seeks working country band. Janie 213-664-3340k
- **Female vocalist** infl. by R. Stewart, Joe Cocker, Tina Turner seeking musicians vocalist and dancers to work on video and show. Charity 213-650-0060k
- **Guitarist** with LP credits looking for rhythm section. 213-467-6014 x2004k
- **Male singer** songwriter guitarist mœdes keyboardist and bassist drummer to compile band for gigs and recording. Pros only. Peter 213-935-2092k
- **Serious minded lyricist** will collaborate with serious composer on various styles of music. Must be able to split recording costs. Robert 213-291-6200k
- **Singer/songwriter** seeks composer/arranger with guitar and/or keys I have management Sara days 213-553-3758 x251k
- **Wanted:** drummer and bass for an all-funk band in W. Hollywood for audition call Rooster 213-669-1866k
- **Wanted: powerful, dynamic** drummer and tasteful bass player for pop heavy metal band. All orig. Serious. 714-829-1950 714-793-6800k
- **Bass player with lead vocalist** with pro connect seek Top 40/R&B/funk/fusion band with good management and positive attitude Orson or Katrina 213-841-4054k
- **Singer/songwriter** seeks male singer/songwriter who also collaborates to form orig act blending pop and rock. Serious only please. 213-782-8779k
- **Lyricist singer** seeks songwriter for collaboration. Funk-punk-rock-new wave-country Aires 213-450-1375k
- **Songwriter/composer** with pop published track record wanted for pro. collaboration with consummate LA session vocalist. Audio and video available Blair 213-545-4369k
- **Musicians wanted to form** orig. R&R band. Bass, drums, keyboards, vocals preferred no heavy metal. Serious and pro only. Al 213-684-8938k
- **Songwriter** seeks band
- **Songwriter** seeks bands to perform and record orig. songs-all styles. Cheryl 213-385-7053k

- **Entertainer** has record release soon. Need musicians now before it hits. Reggae, R&B, etc. Johnny Reggae 213-291-3010k
- **Singer/songwriter** with nationally charted Top 30 record and LP forming band. Wants female guitars, bass, drums, keyboard. Call eves. 213-208-2104k
- **Top flight singer/songwriter** recording artist seeks producer/arranger for collaboration. Tape on req. 213-545-4369k
- **Session vocalist/lyricist** seeks composer arranger for music collaboration. Demo tape on req. 213-545-4369k
- **Seasoned songwriter/keyboard** player will help any musical project, large or small. Gary-o 213-385-7063k
- **Arranger/composer** avail, for collaboration. Scored AFI award winning film. 213-828-9651k
- **Bass players and guitar** wanted to start from scratch with new reformed soft country jazz band. Also orig. music. Buck 213-936-7678k
- **Percussionists with unique** instruments and/or sound to join new forming percussion ensemble playing free new age music. Need vibes, timpani, bells, chimes, etc. To ultimately become part of multi-media prod. 213-366-1183k
- **Need bass, drums, rhythm guitar** for orig. project. Unique, comm. danceable rock. Video demo soon. We are more concerned with talent than image. 213-340-4770k
- **EZ Street Band** looking for US and overseas bookings 213-340-4770k
- **Singer/composer** looking for exper. lyricist. Pop/country style. Rick 213-785-5816k
- **Dark Hamill**, prodigal son of NY New Wave scene, has moved to LA. Seeking a lead guitar, bassist, and drummer. Must be pro and have image. Have music indus. contacts for right combo. 213-936-9715k
- **Three super sexy looking females** wanted. Totally into heavy metal. Guitar, bass, ld. vocalist or second guitarist to form ultimate heavy metal band with drummer. 213-296-2946k
- **Venture capital** needed to form electronic music production company. Christopher Currell 213-840-0395k
- **Wanted: person** familiar with Alvin Lee of Ten Years After guitar style to teach. Rick 213-375-2767k

- **Master lyricist** seeks masterful composer for R&B musical success. Call before 5 pm Richard 213-663-5239k
- **Female, 22 yrs old**, looking to start a new band. Influences: Siouxsie, PIL, LTD, Germs, X. Have musical equip need other players. Valorie 213-377-6360k
- **Hot drummer and female vocalist** and bassist team looking for working recording band. Years of touring and recording exp. Pros only. Rob and Debbie 714-350-9475k
- **Looking for musicians** to make a major motion picture. Luther 213-972-9183 rm. 25k
- **The Urge** is looking for management and booking 213-540-2117 or 786-8696k
- **Pro Choreographer** and dancer wants to trade technique or act preparation with pro teacher/vocalist. Eddie 213-392-5442k
- **Blind student would like** donated a trumpet, coronet, wood recorder, or flute or someone to record paino for him on tape. Write PO Box 654, Torrance, CA 90508
- **East Coast** songwriter looking for group needing material not R&R, closer to ballads. Jesse Martin 213-881-6229k
- **Songwriter/guitarist** just arrived from Chicago to join forces with talented, creative serious people only. Musician since 1965. Tim 213-450-6830k
- **Singer/lyricist** looking for songwriter to collaborate. Paul 213-556-8767k
- **Million dollar commercial** hit singles. Masters ready looking for indie record distribution. 213-466-6154k
- **Gospel recording act** seeks musicians for concerts. Steve 213-515-5832k
- **Female musicians** wanted for Top 40 band. Bass, lead guitar, drums, keyboards. Call after 6 pm Diana 213-258-7681k
- **Steel band** from Caribbean Islands plays dance music, calypso, and familiar songs needs manager or agent. Must be aggressive New band of the 80s. Caribe 213-473-3659k
- **Pretty, crazy lead vocalist/lyricist** seeks pro guitarist or keyboards to collaborate on tunes. Start orig. band a la Motels, Petty, etc. Possible future backing. Jonna 213-465-7887k
- **Keyboardist/arranger** seeks lyric writers for collaboration. R&B and pop styles. Call Aaron 213-467-2174 rm15k

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Styles: Rock, pop, R&B, jazz, classical
Available for: Sessions, pro situations
Vocal Range: Baritone

Read Music: Yes
Qualifications: Playing constantly for 16 years. Tour East and West coasts; extensive recording exp. (call for credits). Studied voice and music, teach guitar specializing in modern, melodic rock—excellent tone.

DENIEL EDWARDS

Phone: (213) 659-8755
Instruments: Guitar—lead, slide, acoustic rhythm, 6-string lap steel

Styles: Rock, pop, blues, country rock
Qualifications: 16 years experience—studio, concerts, clubs, TV. Involved with projects with Jon Hyde (Detective), Craig Krampt (Kim Carnes), Steve Perry (Journey), conductor Don Peake, producer Eric Prestidge. Write original songs, etc.
Available for: Sessions, demos, touring, TV, films, commercials, group situations, casuals. Tape and promo on request.

GEORGE M. HARVEY III

Phone: (213) 978-9502
Instruments: Yamaha drums, Latin percussion

Styles: All contemporary styles
Qualifications: 19 years live and studio experience. Studied at Bud Lashley Drum Conservatory, Kansas City, MO, S.I.U.E. Tapes available on request.
Available for: Pro paid sessions, demos, jingles, showcases, and casuals.

GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, Minimoog, ARP Odyssey, Roland VKI, Rhodes, Vox Jaguar

Styles: Rock, pop, fusion, electronic
Read Music: Yes
Qualifications: B.A. in music composition; album credits; film and dance scores. Conscientious, creative, and tasteful.
Available for: Sessions, demos, film and modern dance scores.

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric and acoustic guitars, Roland guitar synthesizer
Styles: Most
Read Music: Yes
Vocal Range: 2½ octaves
Qualifications: Berklee, 19 years playing, recording, and performing in many styles.

Available for: Sessions, gigs, casuals

GLENN LETSCH

Phone: (213) 254-5657
Instrument: Bass
Styles: Rock, all styles
Read Music: Yes
Qualifications: Bass player for Ronnie Montrose's Gamma. Played on Gamma's albums. Heavy touring of U.S. and Europe.

Available for: Group situation, recording, touring, sessions.

DOUG MANZELLI

Phone: (213) 789-3822
Instrument: Drums
Styles: All—rock, jazz, funk, Latin, etc.
Read Music: Yes
Qualifications: 10 years live and studio experience. I have studied with Alan Dawson, Joe Pocar, attended Berklee, good attitude.

Available for: Studio sessions and most working situations.

AARION NESBIT

Phone: (213) 467-2174 room 115
Instruments: Keyboards and arranging (horns, strings, and rhythm), producing.

Styles: R&B and pop
Read Music: Yes
Qualifications: 10 years studio experience. Arranged and played on many albums including Al Green and Warner Brothers LPs.

MATT VERNON

Phone: (213) 848-1729
Instrument: Electric and acoustic guitars
Technical Skills: Arranging and composing
Styles: Pop, rock, fusion, funk, most styles

Read Music: Yes
Qualifications: Extensive studio and stage experience, creative, tasteful, and very dependable. Rhythm section available.
Available for: Sessions, demos, lessons

ROZ TROTTER

Phone: (213) 934-3392
Instruments: All flutes and piccolo
Styles: All styles
Read Music: Yes—extremely well
Qualifications: 14 years professional experience, master's degree in flute performance. Previous college instructor. Reliable, Local 47. Played sessions, shows, casuals, orchestras.
Available for: All professional situations, session work, casuals, teaching.

STEVE PEMBERTON

Phone: (213) 785-0160
Instruments: Drums; orchestral and commercial percussion
Styles: All—jazz, pop, rock, etc.
Read Music: Yes
Qualifications: Graduated Berklee Summa Cum Laude. Formerly with Frankie Avalon, "Love Boat" cruises to Alaska. Played on "Dinah!" and John Davidson Show. Have played Las Vegas, Atlantic City, England, Scotland, Bermuda, South America. Pro experience in stage, recording, and television. More available on request.

Available for: Recording sessions, jingles, demos, live situations, casuals, teaching.

GREGORY SMITH

Phone: (213) 840-9414
Instrument: Synthesizer
Styles: All
Read Music: Yes
Qualifications: Synthesizer work on recent Diana Ross single, "Muscles," and Michael Jackson's "Thriller" LP.

ALEXIS STORM

Phone: (213) 907-8059
Instruments: Vocals, OB-Xa 8-voice polyphonic synthesizer
Styles: All—pop, new wave, ballads
Read Music: Yes
Vocal Range: Tenor
Qualifications: Expert at creating specific synthesized sounds and vocal arrangements.
Available for: Sessions, demo work, soundtrack and multi-image.

TECHNICAL

ED FREEMAN

Phone: (213) 650-1666
Technical Skills: Arranging and producing
Qualifications: Arranger/producer for: Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Juice Newton, and Tim Hardin. Grammy and Oscar nominations. Rhythm section, string, horn, and full orchestral arrangements.
Available for: Recording sessions

VOCALISTS

EMILY SANDER

Phone: (213) 450-2434
Vocal Range: Alto to soprano
Styles: Pop, country, MOR
Sight Read: Yes
Qualifications: BFA in Music from California Inst. of the Arts, studio and stage experience, beautiful voice with unique sound, versatile, reliable, dedicated.
Available for: Commercials, recording sessions, demos

JIM MANDELL

Phone: (213) 667-1234
Vocal Range: Baritone to tenor
Styles: Pop, rock, MOR, R&B
Sight Read: Yes
Qualifications: 15 years live and studio experience as a solo recording artist, group, and jingle vocalist. Big, contemporary American sound. No trips—team player, skilled in arranging and production, and committed to the success of each project. Tape on request.
Available for: Sessions

WILLIAM OZ

Phone: (213) 461-4436
Vocal Range: 4 octave tenor
Styles: All
Sight Read: Some
Qualifications: Former Capitol and RCA recording artist, songwriter, arranger, and producer. Member AFTRA, A.F. of M., BMI.
Available for: Sessions, demos, jingles

BLAIR SILVER

Phone: (213) 545-4369
Instruments: 12-string acoustic
Sight Read: Yes
Vocal Range: 3½ octaves baritone-tenor
Styles: Pop, rock, MOR, R&B—clear, powerful, sensitive, and distinctive
Qualifications: Session vocalist/lyricist. 15 years of stage and studio experience with dozens of credits in film, video, studio, and concert (copies available).
Available for: Commercials, demos, pro stage, video.

THE HARMONY KID

Phone: (213) 506-4515
Vocal Range: 3 octaves, tenor to baritone
Styles: Buyer's choice
Sight Read: More or less
Qualifications: Precision vocal harmonist; 14 years stage and studio, professional barber shop quartetsman (love singing acapella!); roots in pop, jazz, disco, and R&B; lyricist; strong ear; versatile; lots of ideas; enjoy collaboration (songwriting, arrangements, lyrics, dialogue, etc.); member AFTRA, AGVA, and NARAS.
Available for: Hire!

GROUPS

THE COUNT

Phone: (213) 848-0960 or 242-7815
Instruments: Drums, bass, piano, synthesizer, guitar, vocals.
Technical Skills: Arranging, production, engineering
Styles: Buyer's choice—specializing in pop, rock, R&B, funk, urban contemporary, or jazz.
Vocal Range: Tenor, alto, soprano (female)
Read Music: Yes!
Qualifications: Everybody in the band is a seasoned pro with 10-15 years experience. We've been together two years. Resume and tape available on request. Flexible rates.
Available for: Publishing demos, sessions, album work, songwriters looking for a band to work with for live gigs, jingles, etc.

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NAME	PHONE
FILL OUT ANY APPLICABLE CATEGORIES	
NAME OF GROUP	
INSTRUMENT(S)	
TECHNICAL SKILL	
STYLES	
AVAILABLE FOR	
VOCAL RANGE	
QUALIFICATIONS	
READ MUSIC: YES NO (check one)	

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